

PROOFREADING AND COPY-PREPAREDATION

By JOSEPH LASKY

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**PROOFREADING
AND
COPY-PREPARATION**



Modern, Perfectly Lighted, Well-ventilated Proofroom of the United States Government Printing Office, Washington, D. C.

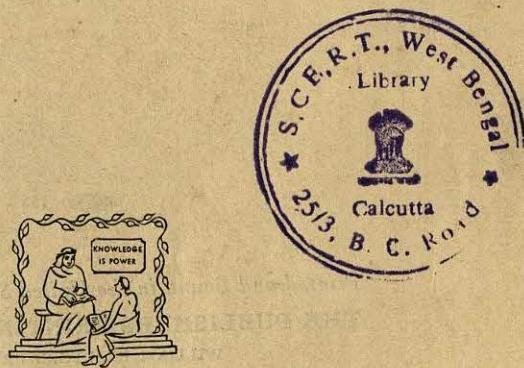
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PROOFREADING AND COPY-PREPARATION

A Textbook for the Graphic Arts Industry

By JOSEPH LASKY

CONTRIBUTOR OF ARTICLES ON PROOFREADING TO
EDITOR AND PUBLISHER, THE LITHOGRAPHER'S MANUAL
MODERN LITHOGRAPHY, PRINTING NEWS, THE PRODUCTION YEARBOOK
THE TECHNICAL EDUCATIONAL DIGEST, THE TRADE COMPOSITOR
CONDUCTOR OF DEPARTMENT "PROOFREADERS' MENTOR"
IN WHO'S WHO IN THE COMPOSING ROOM



MENTOR PRESS · NEW YORK
1954

S.C.E R.T., West Bengal

Date 4.7.63

Acc. No. 1784

PROOFREADING AND COPY-PREPARATION

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LATEST REVISION

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Designing and Production

by

HENRY A. SINGER

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Printed and Bound in the United States of America

THE PUBLISHERS PRINTING COMPANY

WILLIAM BRADFORD PRESS

NEW YORK, N. Y.

LATEST REVISION

TO MY WIFE

CELIA

I ACKNOWLEDGE MY ETERNAL INDEBTEDNESS,

FOR WITHOUT HER WISE COUNSEL,

INVALUABLE CRITICISM, INDEFATIGABLE TOIL,

AND UNFAILING SUPPORT

THE CREATION OF THIS TEXTBOOK WOULD HAVE BEEN IMPOSSIBLE

TO MY BROTHER-IN-LAW, HERBERT H. LEVESS,

I SHALL EVER BE GRATEFUL

FOR HIS PART IN PROMOTING THE SUCCESS

OF THIS TEXTBOOK

INTRODUCTION

THE KNOWLEDGE ESSENTIAL for writing a book on proofreading requires a thorough background of practical experience both at the typecase and proofdesk, and in addition a determination to find out the "whys" and "wherefores" of methods and practices most people in the graphic-arts industry take for granted.

The author of this volume has conducted for many years a department on proofreading practices, termed "Proofreaders' Mentor," in *Who's Who in the Composing Room*, a house-organ published by the Intertype Corporation of Brooklyn, New York. This magazine is read principally by craftsmen in the graphic-arts industry.

The author's many articles, in which he has shown wide knowledge of the everyday problems faced by the professional proofreader — problems graphically illustrated by actual examples — not only are here expanded, as a result of painstaking research, but the seventeen informative chapters of this book materially ease the burden of finding the correct answers. For example, to compile individually the information contained in the section "Fourteen Thousand Words Correctly Divided and Accented Comparatively," in the chapter the *Division of Words into Syllables*, would require that the proofreader expend an enormous amount of time and energy. Here, it is all ready for his use.

The importance of the copyholder — a person reading aloud to the proofreader from the author's manuscript — is an accepted fact. How to train that person, what qualifications are necessary, the tone of his or her voice, the proper enunciation — are presented with a sympathetic understanding of the problems involved.

The chapter on the proper preparation of copy for typesetting — not from an editorial point of view but from the printer's economic necessity for clean, legible manuscript — should be read and its principles applied by all having to do with the writing and preparing of manuscript for publication.

The organization, routine, proper lighting, and freedom from distracting noises, so often neglected in most printshops for their proofroom and proofreaders, are presented in the light of modern conditions.

INTRODUCTION

For those persons interested in proofreading as a career, this volume is an essential tool of information, for within its covers they will find a complete exposition of a complicated subject, carefully written and lucidly presented, not only from an historical viewpoint, but also including valuable material on the practical methods employed in proofrooms and composing-rooms of present-day printing establishments.

MELVIN LOOS, *Supervisor of Printing*

COLUMBIA UNIVERSITY PRESS

New York, N. Y.

FOREWORD

WHEN ONE WRITES on a subject which he *knows* and *loves*, the chances are decidedly in his favor that he will impart something of real worth to his readers.

This author feels privileged to state that he has always had a deep affection for the "art preservative of all the arts" and its handmaidens — the crafts of proofreading and copy-preparation.

What has been included in the pages of this textbook are the fruits of thirty years' knowledge and experience as a proofreader, editor, teacher, and writer. But what is vastly more important than the foregoing are the intangible, elusive factors that cannot be adequately defined.

How can one describe a deep-rooted affection for a pursuit that makes long hours of unremitting toil a real labor of love? How can one express the ineffable feeling of exaltation that is the product of integrity and the desire to attain perfection in one's chosen calling?

It is the opinion of this author that between the covers of this book, with its richly co-ordinated material, is a complete course in proofreading and copy-preparation from which every person in the graphic-arts industry with a serious purpose and a desire for self-improvement can derive great benefits intellectually and financially. I am certain of this fact because of what the writing of this book has done for me.

I will pass over the years of exhaustive research, the thousands of hours of heartbreaking toil, and the long road ahead that seemed to be without end. At last the work is done, and many important persons in the industry have pronounced it good. This is my recompense.

It is my fervent wish that the contents of this volume be disseminated throughout the industry so that a real knowledge of proofreading and copy-preparation may be available to all ambitious men and women, whether employers or employees.

Whatever there is in these pages that is of worth and free from error was bequeathed to me by hundreds of writers past and present from whom I took an abundance of truly priceless material. Whatever is defective is the result of my own shortcomings and "I will bear all just reproof with decent silence."

Because of the highly important services rendered to this writer by certain individuals in the fields of typing, editing, production, and constructive

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criticism, it is only just that they be granted proper recognition in this Foreword.

Therefore, it gives me pleasure to acknowledge the work of Mrs. Alice Tragheim, who spent many laborious months typing and retyping a difficult manuscript written in longhand and to whom no greater reward can be paid than the unstinted praise of the typesetters for her faultless work.

It is a real privilege to pay tribute here to Otto W. Fuhrmann, Division of Graphic Arts, School of Education, New York University, who read with great care my first chapter, "The Cultural History and Development of Proofreading," and to which chapter he contributed several important corrections and changes, thereby giving it the final stamp of accuracy and authenticity.

To Roger Helprin, who read the manuscript "in the rough," and who proofread the typewritten pages, the galleys, and the page-proofs, I extend my sincere thanks for a task performed with integrity and efficiency.

I also record my deep appreciation for the invaluable advice and services of Henry A. Singer of the Publishers Printing Company, whose thorough knowledge of typography and the arts of printing and binding overcame many unforeseen obstacles in the production of this textbook. To the personnel of the company, and especially to Miss Elizabeth M. Moran, I am thankful for their fine spirit of co-operation and for their many acts of constructive value, which were instrumental in producing a textbook whose physical character is pre-eminently satisfactory.

For the beneficial suggestions contributed by Oscar Leventhal, and for the generous amount of his valuable time which he allotted to me, I am grateful.

To Melvin Loos, Supervisor of Printing, Columbia University Press, I shall always feel grateful for his excellent Introduction and other valuable services rendered.

A keen sense of obligation prompts me to acknowledge the benefits accruing to me from my department in *Who's Who in the Composing Room*, entitled "Proofreaders' Mentor." I also acknowledge the many acts of courtesy and consideration of B. W. Radcliffe, editor of *Who's Who* and typographic director of the Intertype Corporation of Brooklyn, New York.

To Frederic Nelson Phillips, Walter C. Johnson, B. W. Radcliffe, and Melvin Loos, who read the manuscript, and to Eugene M. Ettenberg and R. Randolph Karch, who read the chapter, "Elements of Typography," I extend my personal thanks for the constructive value of their critical suggestions, many of which were utilized.

The specimen chart of modern type faces (Chapter III) could not have been included herein without the gracious permission of Leo H. Joachim, publisher of the *Production Yearbook*, who, together with Edward M.

FOREWORD

Gottschall and Glenn C. Compton, respectively editors of the *Yearbook* and of *Printing News*, showed a marked interest in this textbook throughout the years of its writing and preparation.

I am grateful to the Hon. A. E. Giegengack, Public Printer of the United States, for the photograph of the Government Printing Office proof-room and its proofreaders, which appears as the frontispiece.

To Earle Pearson, General Manager of the Advertising Federation of America, I acknowledge my appreciation for his permission to use a reproduction of a rare and interesting title-page of Benjamin Franklin's work, included in a volume, *Benjamin Franklin, Printer*, by John Clyde Oswald, and published for the Associated Advertising Clubs of the World (now the Advertising Federation of America).

It was my good fortune to persuade Dr. Elliot H. Polinger, Assistant Professor of Romance Languages, the College of the City of New York, to write the chapter on "Syllabication of Latin, Spanish, and French Words," which, because of its intrinsic usefulness, I believe is of major value to all who handle copy or proofs in these languages. For this accomplishment I extend to him my heartfelt appreciation.

Last but by no means least in importance are the services rendered by J. Henry Holloway, principal of The New York School of Printing, and the sincere helpfulness of his capable teachers, Leo Hochwald, Edward L. O'Gorman, and Bruno Menzer, all of whom examined the manuscript and made many suggestions which this author regarded as of the highest value.

JOSEPH LASKY

New York, October, 1949

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CHAPTER I

Cultural History and Development of Proofreading

PROOFREADING is more than a trade. It is worthy of being called a profession. It is capable of becoming, in the hands of a conscientious and competent corrector, a fine art. It would be interesting to know how many present-day proofreaders are aware of the fact that five hundred years ago there were distinguished press-correctors whose keen observation, abundant knowledge, able technique and thorough training brought them imperishable fame — a fame the glory of which is still untarnished and undimmed.

Proofreading has an illustrious background that has been traced to times preceding the invention of movable types. Proofreaders who look upon their work as merely a mechanical adjunct of commercial printing should realize that an art can rise no higher than the capabilities and ideals of those who practice and exemplify it.

Despite the highly developed state of automatic machinery in the graphic-arts industry today, when more printed matter is produced in twenty-four hours than was manufactured in twelve months a hundred years ago, this is literally the "golden age of printing." All of the basic elements that enter into beautiful typography, excellent presswork, exceptionally fine paper, high-grade inks, and brilliant art work have been co-ordinated so as to produce printing of the most distinctive quality. That this statement is quite conservative is proved by viewing the *Fifty Books of the Year*, a yearly cross-section of American printing.

Only one element has not kept pace with the other processes that comprise the graphic arts — that has not attained their extraordinary development: that element is *proofreading*. When proofreaders become aware of the basic importance of their calling, and how essential it is in the industry, there will be a rebirth of those high standards that prevailed in the past, when correctors were looked upon as men of culture and wide learning, and whose services were eagerly solicited by famous printing establishments.

PROOFREADING AND COPY-PREPARATION

While it is true that the art of proofreading evolved concurrently with the invention and development of printing, the scribes functioned as correctors for many centuries previous to Gutenberg. In this connection it is interesting to note that the word manuscript (MS.) is derived from the Latin expression, *codex manu scriptus* (book written by hand), and has always implied precisely what is indicated by its derivation, notwithstanding the fact that typewritten pages and various other kinds of copy may also be termed manuscript.

The scriptorium, where these early scribes wrote, was usually a large room located in the church edifice. In this room were placed as many as twenty to thirty writing-desks, at each of which a monk sat, with a sheet of parchment spread out before him. Directly facing the scribes sat a reader on a raised platform, who was selected for this task because he was quite familiar with the subject-matter. As he began to read from the *copy*, the scribes would simultaneously follow him word for word, and in this laborious manner the work would proceed day by day until the manuscript was completed.

In those early days an *edition* was limited to the number of desks the scriptorium could accommodate. Silence was strictly enforced. Communication among the scribes was usually carried on by means of a sign language with which each was an expert. For instance, if a monk required a missal (book of prayers and devotions) for purpose of reference, he extended his hands and made the motion of turning over leaves, adding the Sign of the Cross; if he desired some pagan volume, he supplemented this movement by rustling the leaves and rubbing the back of his ear.¹ The signs proof-readers use today to indicate the style of set-up (one tap for italics, two taps for small caps, the raising of the index finger to show upper case, etc.) are a traditional survival of the system used by the scribes more than a thousand years ago.

According to C. H. Timperley, "persons qualified by experience and superior learning were appointed to revise every manuscript that came from the scriptorium."² The primary purpose of enjoining silence in the scriptorium was to reduce to the absolute minimum mistakes in grammar, spelling and pointing.

In certain instances, authors prefixed to their works a solemn adjuration to the transcribers that they spare no pains to copy them correctly. The following ancient charge by the noted missionary-bishop, Irenaeus, has been preserved:

I adjure thee, who shall transcribe this book, that thou compare what thou transcribest, and correct it carefully, according to the copy from which thou transcribest; and that thou also annex a copy of this adjuration to what thou hast written.³

HISTORY AND DEVELOPMENT OF PROOFREADING

A very interesting volume by George Haven Putnam includes a quotation, wherein the monks of a noted monastery are admonished to maintain a high standard of proofreading.⁴

TO THE SCRIBES AT SAINT MARTIN'S MONASTERY AT TOURS, FRANCE *(circa 782)*

Here let the scribes beware of making mistakes through haste. Let them distinguish the proper sense by colons and commas, and let them set down the points, each one in its due place, and let not him who reads the words to them either read falsely or pause suddenly.

Coincident with Johann Gutenberg's printing of the 42-line Bible about 1456 (also known as the *Mazarin Bible*, because the first copy described was found in the library of Cardinal Mazarin of France),⁵ many distinguished scholars laid the foundation for a new calling. These men were engaged for the specific purpose of reading the proofs of the pages that had just been struck off the press, hence they became known as press-correctors, or *correctors of the press*, an expression that remained current for four centuries. This term, throughout the graphic-arts industry, gradually evolved into that of *proofreader*.

Despite the fact that extreme diligence was exercised in proofreading the pages of the first Bible printed from movable types, it appears from the evidence that the work was not efficiently performed. Otto W. Fuhrmann, head of the Graphic Arts Department of New York University (School of Education), informed this writer, in an interview, that the 42-line Bible contains many errors due to faulty proofreading.

Peter Schoeffer, one of the subsequent owners of the press that Gutenberg established, was a German by birth, but had carried on work in Paris as a scribe or writer of higher-grade manuscripts. Upon his coming to Mainz, in 1451, he entered the employ of Gutenberg as typesetter,⁶ with which occupation it may be inferred he also assumed the duties of press-corrector. There is no record of editorial or proofreading work done by Schoeffer in the books issued from his press, as was the case a few years later with the works printed by Aldus; nor did Schoeffer preserve, in connection with his editions, the names of the correctors who supervised

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their publication, as came to be the practice later with the issues of the Aldine Press, of Froben in Basle, and of Koberger in Nuremberg. According to Putnam, the Schoeffer texts compared favorably for accuracy and for authority with those of his contemporaries, so it may be assumed that he had in his employ a competent staff of editors and correctors.⁷ In one of Schoeffer's announcements, which has been preserved, he emphasizes the grave importance of proofreading by stating:

It would be almost incredible were I to specify the great sums which I pay to the wise men who correct my editions. I have in my employ the professor Francis, the grammarian, whose methodical science is admired all over the world. *Oh, that they who set the types and they who read the proofs would free their texts from errors.* The lovers of literature would certainly reward them with crowns of honor when with their books they come to aid the students in thousands of schools.⁸

Less than a half century after the appearance of the Gutenberg Bible there arose in various parts of Europe *printer-publishers*, who in addition to their knowledge of printing were highly cultured men, well versed in languages and equipped with the essential forms of learning. Because of their intellectual attainments, they enjoyed a wide reputation as *scholar-printers*.⁹

One of the most noted of these scholar-printers was John Amerbach, who studied at Paris under the famous John von Stein. Leaving von Stein, Amerbach was for some time employed as a proofreader in the printing-office of Anton Koberger at Nuremberg. With the experience thus gained he went to Basle, Switzerland; there, *circa* 1476, he established his own plant, where later the great Froben gained his experience. As there seemed to be an urgent need for a good Latin dictionary, Amerbach engaged Johann Reuchlin as his proofreader, and entrusted him with the preparation of the copy of the dictionary, which was published in 1478 under the title of *Vocabularius latinus, breviloquus dictus*. This same Reuchlin, in common with the majority of correctors of that period, rose to great intellectual heights, for in later years he was known as the most distinguished Greek and Latin scholar in Germany.¹⁰

Another of these scholar-printers was Johannes Froben (Frobenius), *circa* 1460–1527, a native of Germany, who established a printing-house in Basle about 1491. Froben, who like his noted master, Amerbach, was imbued with educational ideals, did more possibly than any printer of his time, except Aldus of Venice, to further through his publishing undertakings the development of scholarship and of literature. He had a thorough knowledge not only of Latin, which was common to all scholars of his time, but also of Greek and Hebrew, which were rarities even in university

HISTORY AND DEVELOPMENT OF PROOFREADING

centers. It was the case with Froben, as with Aldus, that he himself assumed the task of preparing for the press the texts of a number of works issued by him, which included a comparison of manuscripts, in order to secure the most correct readings and such thorough knowledge of the text as would make possible the correction of errors, not only of typography, but of statement. This love of accurate proofreading and honest scholarship, combined with a high standard of fine typography, was the bond that held him to Desiderius Erasmus, the great Dutch scholar and proofreader, during the last twenty years of Froben's career.¹¹ Erasmus — of whom more will be said later — not only had his own works printed by Froben, but acted as editor and corrector of the latter's editions of St. Jerome, St. Cyprian, Tertullian, Hilary of Poitiers and St. Ambrose.¹² In a letter from Erasmus to Froben occurs this tribute: "The reputation of your printing-office is such that a book need only to have been produced there to make it eagerly sought after by savants."¹³

Jean Higman, a French printer, produced, in 1492, a *Commentary* in Latin on the eight books of Aristotle's *Physics*. At the end of this volume appears a verse, the last two lines of which read:

Mendam corripui fido comitante Bohemo (Ut potui) in
plumbo si qua relicta fuit.

Translated they mean substantially:

I have corrected the text by the aid of my faithful
(proofreader) Bohemus, remedying, as I was able, any
defects still existing in the text.¹⁴

In 1496, Higman became associated with one Wolfgang Hopyl. Together they printed an *Arithmetic*. Employed by them during this period as their principal corrector of the press was that learned Scotsman from Edinburgh, David Laux (David Lauxius Brytannus Edinburgensis). Assisting Laux in the proofreading of the *Arithmetic* and several other important works appear the names of Lucas Vautier de Conti, Guillaume Gontier, Jean Grietan and Pierre Griesele.¹⁵

Jodocus Badius, surnamed Ascensius (1462–1535), was one of the most eminent printers France ever produced. He was himself a scholar of repute, had studied at Brussels and Ferrara, and before settling in Paris had taught Greek for several years at Lyons.¹⁶ Aided by this wide cultural background, Badius, commenced his typographical career as a corrector of the press in the establishment of Jean Trechsel, a German, in Lyons. Subsequently, Badius settled in Paris, where he founded a printing-office which became well known throughout the continent for its fine work. He illustrated several of the classics which he printed, and often stated that he

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endeavored to emulate the laudable diligence of Aldus Manutius, and to print from his copies with the utmost exactness.¹⁷

Aldus Manutius (1450–1515), founder of the Aldine Press, was born in Bassanio, Italy, the year in which Gutenberg completed his printing-press.¹⁸ Aldus studied in Rome and Ferrara, and after having mastered Latin he devoted himself to the study of Greek. From several learned Greek refugees who had fled to Italy after the fall of Constantinople in 1453, Aldus largely increased his knowledge of the language and literature of Greece. While he was tutor to the sons of the Princess of Carpi, he conceived and developed the scheme of utilizing his scholarly knowledge for the printing of Latin and Greek classics. Next to his colossal achievement of designing and cutting fonts of type and organizing a force of skilled typesetters and pressmen was his training of a capable staff of proofreaders, for without competent correctors his subsequent grammars, dictionaries, and works of the Greek classicists would have been without that scholarly accuracy essential for authoritative recognition in the world of letters.

This was work enough even for a man of his remarkable ability, but he accomplished far more than this. He examined the copy for all these books, rewrote two Greek grammars, and a new Greek lexicon, *proofread all the pages*, and in addition kept up an extended correspondence. In his preface to the *Theocritus*, he says the texts he consulted were so mutilated and transposed that “the author himself, if living, might not have been able to unravel the tangle.”¹⁹

It was the aim of Aldus to resurrect the works of the classic writers which had up to this period been buried in oblivion. He expressed his views on this subject in 1490:

I have resolved to devote my life to the cause of scholarship. I have chosen in place of a life of ease and freedom an anxious and toilsome career. A man has higher responsibilities than the seeking of his own enjoyment. He should devote himself to honorable labor. Living that is a mere existence can be left to men who are content to be animals. Cato compared human existence to iron. When nothing is done with it, the metal rusts. It is only through constant activity that polish or brilliancy is secured.²⁰

During Aldus's lifetime, the Aldine Press published the works of Aristotle, Plato, Homer, Pindar, Euripides, Sophocles, Aristophanes, Demosthenes, Herodotus, Thucydides, Xenophon, Plutarch, etc., in addition to a companion series of the works of the chief Latin writers. The list of publications included in all some one hundred different works, comprised in about 250 volumes.

HISTORY AND DEVELOPMENT OF PROOFREADING

Aldus, in his edition of Plato, as announced in the preface of that book, offered a gold crown for every error pointed out.²¹ Considering the exceptional character of the textual preparation and the extraordinary care taken in the proofreading and revision, this list of books exemplifies an outstanding achievement of a *scholar-proofreader-printer-publisher* whose attainments will always be associated with the incunabula period of the typographic art.²²

One of the most remarkable families of scholar-printers in the sixteenth century was the Estiennes. The founder of the house was Henri Estienne, who set up a printing establishment in Paris *circa* 1502. A famous artist-printer who worked for Henri as proofreader was Geoffroi Tory, a professor in the University of Paris, and later royal printer to Francis I.²³ Upon Henri's death in 1520, the business was carried on, in behalf of the widow and her three young sons, by Estienne's foreman, Simon de Colines, to whom she was married the following year.

Robert, the second son, acted as assistant to his stepfather, and in 1526 he became head of the firm. An interesting sidelight is the fact that Robert, in 1528, married the daughter of the scholar-printer, Jodocus Badius. Among the notable works which were printed in his plant was the *Thesaurus Latinae linguae*, a dictionary of Latin words and phrases, which as late as the year 1734 was considered by the publisher as worthy of being re-edited.²⁴

Henri, the eldest son of Robert Estienne, in the preface to his edition of *Aulus Gellius* (1585), addressed to his son Paul, gives an interesting account of his father's household, in which Latin was used as a common language. "There was a time," he writes, "when thy grandfather, Robert, employed ten persons as correctors on his presses, or in other parts of his business. These proofreaders were, all of them, men of education; some of them of considerable learning. As they were of different nations, so they were of different languages."²⁵

Charles, the third son, was also a man of deep learning, and eventually was appointed printer to the king; but it was Henri who was the disciple of his father, Robert. The latter, because of a dispute with the faculty of theology at Paris, was compelled to take refuge in Geneva, where he established a plant in 1551. It was Henri who continued the business upon the death of his father, Robert, in 1559. Many years of intense intellectual labors, independent research, and the study of languages had given him a wonderful background for the work that was ahead of him. Few men have ever served the cause of learning and the art of printing more devotedly than did Henri, son of Robert Estienne. For over thirty years his productivity, whether as printer, editor, proofreader or original writer, was enormous. Among his distinguished volumes can be included the *Poëtae*

Graeci principes (folio, 1566), the *Plutarch* (13 vols. 8vo, 1572), and the *Plato* (3 vols., folio, 1578).

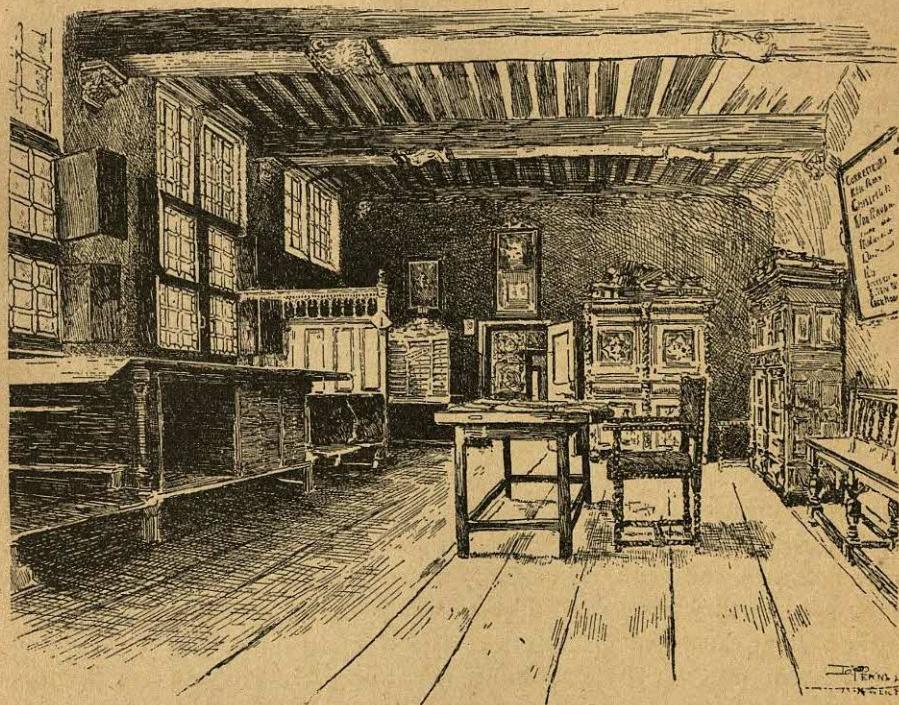
Among the several factors that gave value to Henri Estienne's editions, the most outstanding was his exhaustive scholarship. *He was not only his own proofreader*, but he did most of the editing. The work, however, on which his fame as a scholar is most surely based is the *Thesaurus Graecae linguae*. After making due allowance for the fact that considerable materials for the work had been already collected by his father, and that he received a good deal of assistance from the German scholar Sylburg, he is still entitled to the highest praise as the publisher of a work which was of the greatest service to scholarship, and which in those early days of Greek learning could have been produced by no one but an exceptionally capable scholar-printer.²⁶

Hans Lufft zu Wittenberg, a highly skilled German printer, flourished in the year 1523. Karl W. Hiersemann, in a brochure issued in 1923, devotes considerable space to *Lufft's Correctors*. He mentions three well-known scholars, Caspar Cruciger d. Ältere, Georg Pörer, and Christoph Walther, as having been in Lufft's employ in the capacity of editors and proofreaders.²⁷

Douglas C. McMurtrie, in an article in *Ars Typographica*, states that there are quite a number of typographical errors in Lufft's books. This is due, he believes, to the great haste with which some of them were published. A very interesting point made by Mr. McMurtrie is that Lufft's correctors were directly responsible to the censor. In one instance, a book by Luther, completed to the sixth signature, was confiscated for not having been submitted to the censor, and all copies save Luther's, with his own annotations, were destroyed.²⁸

On August 19, 1877, a historic event occurred in Antwerp, Belgium, that aroused unusual interest and gratification among followers of the *Art Preservative of all the Arts* in every part of the world. It was the acquisition by that city of the *Musée Plantin-Moretus*, one of the most remarkable museums of its kind in existence, with all its buildings and their contents, for 1,200,000 francs. Here can be seen the plant intact, together with hundreds of printing relics of absorbing interest, dating back to the sixteenth century, and others representing the various generations of the family; for the Plantins held the establishment in such veneration that in the succeeding centuries hardly any attempt was made to bring about radical changes.²⁹

The history of this museum stems back more than three hundred years in an unbroken line to Christopher Plantin, the founder of one of the most famous printing establishments of the sixteenth century. An odd accident turned Plantin from the occupations of bookbinding and bookselling to the art of typography. While on his way to deliver some bindings to a customer



The Proofreaders' Room of the Plantin-Moretus Museum in Antwerp, Belgium, with the original equipment dating back to 1576, when the printing establishment of Christopher Plantin flourished. From *Plantin and the Plantin-Moretus Museum* by Theodore Low De Vinne. Courtesy of THE GROLIER CLUB of New York.

PROOFREADING AND COPY-PREPARATION

he was set upon by thugs, who mistook him for someone else, and so severely injured him that he could no longer pursue the trade of bookbinding.

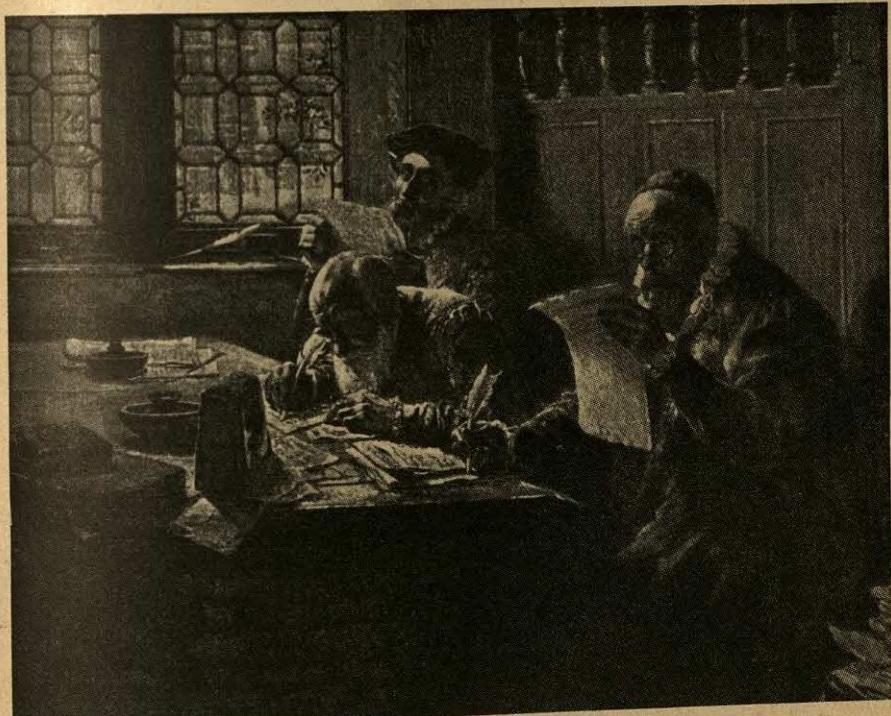
Plantin (1514-1589), a native of Tours, France, founded his printing-office in Antwerp in 1555. The first known book printed by him was *La Institutione di una fanciulla nata nobilmente*, by J. M. Bruto, with a French translation. This was soon followed by many other works in French and Latin, the execution of which was not surpassed by the finest printing of his time. In 1562, while Plantin was in Paris on business, his compositors, without his knowledge, set up and had printed a heretical pamphlet. Nevertheless, he was held responsible, and his plant was seized and its contents sold. The following year, aided by the nephews of Daniel Bomberg, the renowned Venetian printer, he established a larger and a much better equipped plant. Here he produced editions of the Bible in Hebrew, Latin and Dutch, and Latin and Greek classics, that are still cherished for their beautiful craftsmanship and accuracy.³⁰

The greatest and most learned men of the time considered it an honor to come to Antwerp and serve as correctors of the press under Plantin's supervision. One of the most famous was the noted Orientalist and theologian, Arias Montanus, who was engaged as editor and proofreader on the famous Polyglot Bible from 1568 to 1572. There was the geographer, Abraham Ortelius, whose fine atlases Plantin published. Other noted correctors were Hubert Goltzius, the numismatologist; S. Stevin, the famed mathematician; and R. Dodoenus, Ch. de l'Escluse, and M. de Lobel, the three eminent botanists. These, and many others who were proofreaders and editors in Plantin's printing-office, belonged to an *Academy of the Intellect* of which Plantin was the fountain source.³¹

The most celebrated work issued by Plantin during the years 1568-1576 is, next to the Polyglot Bible, the monumental Flemish-Latin dictionary of 1573, representing the combined learning and industry of Plantin and his chief proofreaders in the work, Cornelius van Kiel, A. Madoets and Q. Steenharts.³²

Kiel, a great scholar and philologist, was born in 1528 at Duffel, near Antwerp. At the age of thirty he entered Plantin's establishment in a subordinate capacity. He eventually became one of Plantin's most trusted proofreaders, and was exceptionally efficient in supervising the regular work of the plant. He also wrote good Latin verse, composed prefaces and made translations for many books.³³ Kiel was final proofreader and editor of several other works printed by Plantin and served under him until his (Kiel's) death in 1607.³⁴

The most learned and capable of Plantin's regular proofreaders was his son-in-law, Franciscus Raphelingius, who had formerly been a teacher of Greek at Cambridge University. Montanus testified that Raphelingius



Christopher Plantin's Proofreaders at Work in 1576. (From a painting by Pierre Van der Oudera.) From *Plantin and the Plantin-Moretus Museum* by Theodore Low De Vinne. Courtesy of THE GROLIER CLUB of New York.

had a thorough knowledge of many languages, and was an invaluable assistant on the great Polyglot Bible.³⁵ Raphelingius eventually became Plantin's chief corrector, or, as it is termed today, head proofreader. Two of Plantin's daughters were trained copyholders before they were twelve years old and were able to *hold copy* in several languages.³⁶

One of the hallowed spots in the museum is the proofreaders' room, where great corrector-scholars prepared copy, read page-proofs, and saw learned volumes through the press. Here one can gaze upon the great oaken table that overlaps the two diamond-paned windows on the inner court, on which table ancient proof-sheets can be seen, with marginal corrections made by these eminent proofreaders of past centuries. On the walls are paintings of two of the most famous of Plantin's correctors — Theodore Poelman and Cornelius van Kiel.³⁷ Dignity, learning and serenity are reflected in their faces, and they convey the impression that they and their associates had truly raised proofreading to the plane of a first-rate profession.

A remarkable man was William Caxton, the first English printer. According to Blades, Caxton was born in Kent, England, in 1422. Caxton's own words are: "I was born and learned my English in Kente in the weeld [wooded section], where I doubt not is spoken as broad and rude English as is in any place in England."³⁸

Caxton's early years were spent in training for a merchant's career under the supervision of Robert Large, a rich silk mercer who, in 1439, became lord mayor of London. Two years later Caxton was sent to Bruges, Belgium, the central foreign market of the Anglo-Flemish trade, where he soon engaged in business on his own account.³⁹

There is no recorded explanation of what motivated Caxton to turn from trade to literature, but in 1469, while a member of the household of the Duchess Margaret, sister of Edward IV, he had already begun his translation of the popular medieval romance of Troy, *The Recuyell of the Historyes of Troye*, from the French of Raoul le Fèvre.

In 1471, when he was in his forty-ninth year, Caxton made a journey to Cologne, Germany, where he was so fascinated by the invention of printing from movable types that he made it his business to learn as much as he could about the new and growing art. On his return to Bruges, he set up a press, and there his *Recuyell* was printed in 1474 or 1475.⁴⁰ His second book, *The Game and Playe of Chesse*, was published in 1476. In the same year Caxton returned to England, and established a printing-office in London. He was now in his fifty-fifth year. For the next fifteen years, until 1491, when he died, he was engaged continuously in writing, translating and printing books, outstanding in their literary content and typographic distinctiveness. In addition to his voluminous translations, his output as a

HISTORY AND DEVELOPMENT OF PROOFREADING

printer was over 18,000 pages, and he published ninety-six separate works or editions of works with apparently little skilled assistance.⁴¹

Besides fluency in his native tongue, Caxton undoubtedly excelled as a linguist. With the French language he was thoroughly conversant, and he had a wide knowledge of Latin, as is proved by some of his books printed entirely in that tongue, which were full of contractions and could only have been undertaken by one well acquainted with that language.

As translator, editor, proofreader and author — not including his remarkable facility as a printer and publisher — Caxton's capacity for productive labor was extraordinary. At an age when most men begin to take life easy, he not only embarked in an entirely new business, but added to the duties of its general supervision and management the task of supplying his workmen with copy from his own pen.⁴² The first known piece of printing done by the Caxton press at Westminster, in England, is an *Indulgence*, which was issued by Abbot Sant on December 13, 1476. This rare copy was discovered in the Record Office in 1928 by S. C. Ratcliffe. It is the opinion of Charles Knight that Caxton was the corrector of his own press, since he brought to his task the virtues of accuracy, integrity, patience and industry, qualities which are manifest in his writings and his published works.⁴³

John Baskerville, eminent English printer and type designer, was born in 1706, the same year that another famous printer came into the world, namely, Benjamin Franklin. About 1726, Baskerville became a writing master at Birmingham, and he began to show marked talent as a cutter of inscriptions in stone. The wealth he amassed as a manufacturer of japanned ware enabled him, for many years, to make experiments in type-founding, until in the 1750's he produced types much superior in distinctness and elegance to any that had hitherto been employed. He set up a printing establishment and in 1757 published his first work, a Virgil, in royal quarto. In 1758 he brought out his famous edition of Milton. In this same year he was appointed printer to the University of Cambridge. He then undertook the ambitious project of printing editions of the Bible and the Book of Common Prayer.⁴⁴

Baskerville appreciated the importance of proofreading in the production of accurate texts. In his proposal for his first volume (1754) he announced that "by the advice and assistance of several learned men" he planned to issue from the Cambridge edition, corrected with all possible care, an elegant edition of Virgil. As a further precaution in reading the proof, he demanded that "two people must be concerned; the one must name every letter, capital, point, reference, accent, etc., that is, in English, must spell every part of every word distinctly, and note down every difference in a book prefaced on purpose."⁴⁵ This utterly mechanical method of

proofreading was destined to be inefficient, for in subsequent editions of his various works many egregious errors appeared. Baskerville died in 1775, leaving behind him a reputation for the publishing of beautiful volumes that placed him among the foremost of those who have advanced the art of printing.

Despite the employment of outstanding scholars by Italian printing and publishing houses, proofreading in Italy had reached a particularly low ebb of quality by the close of the seventeenth century. The growing list of errata appended to the average volume had become so discreditable, and so many books had to be repudiated because of errors in titles, proper names, dates, etc., that laws were passed forbidding the printing of any works until the pages had been corrected and revised by a *public proof-reader* appointed by government officials.⁴⁶

"Books were so incorrectly printed in Spain, during the sixteenth century," says De Vinne in his book, *The Practice of Typography: Correct Composition*, "that the authorities refused to license their publication before they had been approved by a censor appointed for that duty. He required that all faults noted by him should be corrected in an appended list of errata."⁴⁷

In France, proofreading came in for its share of attention in a number of royal decrees regulating early printing and publishing. The history of this regulation has been fully presented by G. A. Crapelet in his *Etudes pratiques et littéraires sur la Typographie*, published in Paris in 1837.⁴⁸ Briefly summarized, these data embody the following salient points:

The regulation promulgated by Francis I, in 1539, for the control of printing in Paris, in Article 17, made this provision: "If the master printers producing books in Latin are not learned enough themselves to correct the books which they print, *they are required to employ capable proofreaders, under penalty of arbitrary fine*. These correctors must proofread the books with care and diligence, making their revisions in accord with classic standards, and in all respects do their duty. Otherwise they will be held liable for damages incurred through errors for which they are to blame."⁴⁹ This regulation was continued in force by the successors to Francis I, and was promulgated anew by Charles IX in his edict of 1571.

Crapelet, an outstanding printing authority of his time, conceded the fact that proofreading was an independent calling, and could not be combined efficiently with other branches of printing. "It is, in fact, impossible," he states, "for a master printer, in addition to his general business responsibilities, to read proof with that complete tranquillity of spirit essential to this type of work. Education, intelligence, good memory, taste, patience, application, love of the art, and especially the *typographic eye*, constitute the minimum qualifications required in the corrector to whom is entrusted

the proofreading of the office. There are hardly any printers whom I know who are capable of discharging the duties of a proofreader.”⁵⁰

He then goes on to pay the proofreader a most unusual tribute: “Let us, therefore, honor and encourage these useful men, who through their modest labors make so essential a contribution to the reputation and prosperity of French printing.” Crapelet concludes by citing an author of medical works who returned the final proofs with the following note: “Commend me to your proofreaders. *They are the soul and prosperity of a printing-office.*”⁵¹

The need for the improvement of manuscripts and the printed page stimulated a desire for more technical knowledge about proofreading as early as the sixteenth century. The first known volume on the subject of proofreading is a treatise in Latin by Jerome Hornschuch, a doctor of medicine, who was a corrector in the Beyer printing-office at Meiningen, Germany. This manual, published in 1608, contains, among other things, specific instructions for authors and sets forth the basic qualifications of a proofreader. The following passage is a translation from the Latin:

He who proposes to become a corrector of the press should have full knowledge of the languages in which are to be printed the works which he is to read. He should also have considerable facility in deciphering the handwriting of the learned, which is often extremely bad. One of their greatest faults is defective formation of letters which they seek to excuse by quotation of the adage, “Who says savant says bad handwriting,” as if erudition could not be acquired except at complete sacrifice of proficiency in calligraphy. And there are frequently to be seen in printing-offices manuscripts which a hundred eyes would not suffice to decipher. It is thus unjust to visit upon the printers blame which is properly chargeable to authors. Too often it is the savants themselves who are responsible for inaccurate texts.

The proofreader should scrupulously avoid giving himself over to choler, to love, to sadness, or indeed yielding to any of the lively emotions. It will readily be understood that preoccupation and agitation of spirit are likely to give rise to a multitude of errors. Especially should he shun drunkenness, for is there an individual more deranged, or of greater degree of stupidity than the corrector who transforms *Ranam* into *Dianam* and *Dianam* into *Ranam*?

A conscientious corrector should sedulously avoid drawing upon himself, because of pique or wounded vanity, the dissatisfaction of the author. Never should he make changes in the text, even though he believes the style can be improved thereby. He should aim always to maintain with the author relations of cordial and intelligent co-

operation. Mutual antagonism can result most disastrously to the reputation alike of the author, of the publisher, and even of the proofreader himself, should some misprint appear in the work.⁵²

Another important volume which makes direct references to the knowledge and equipment of a competent proofreader is Joseph Moxon's *Mechanick Exercises*, which was published in London in 1683. Moxon must have been imbued with very high standards of accomplishment, for the qualifications he names as essential for the proofreader are so numerous and exacting as to appear virtually impossible of attainment in one lifetime. Moxon's requirements are as follows:

A corrector (proofreader) should (besides the English tongue) be well skilled in languages, especially in those that are used to be printed with us, viz., Latin, Greek, Hebrew, Syriack, Chaldean, French, Spanish, Italian, High Dutch, Saxon, Low Dutch, Welsh, etc.; neither ought my enumerating only these be a stint to his skill in the number of them, for many times several other languages may happen to be printed, of which the author has perhaps no more skill than the bare knowledge of the words and their pronunciations, so that the orthography (if the corrector have no knowledge of the language) may not only be false to its native pronunciation, but the words altered into other words by wrong spelling, and consequently the sense made ridiculous, the purpose of it controvertible, and the meaning of the author irretrievably lost to all that shall read it in after times.

He ought to be very knowing in derivations and etymologies of words, quite sagacious in pointing, skillful in the compositor's whole task and obligation, and endowed with a quick eye to detect the smallest fault.⁵³

The most conclusive evidence of the important role that proofreading played in the early days of printing is the pages of errata that were a part of almost every printed book. Many of these ancient tomes, with their formidable lists of errata, can be seen in virtually every library of consequence all over the world. As the finished pages would be struck off the press, these learned correctors would subject them again to the most painstaking scrutiny. Errors which they had overlooked in the final proofreading of the pages before printing would now be caught and marked. These errors would form the basis of the errata list, which would be gradually compiled as the sheets came off the press to be proofread for the last time.

It should be borne in mind that there was ample extenuation for these huge lists of errata. The art of proofreading was still in its infancy. These great scholars, masters of several languages, versed in the sciences,

and authorities on grammar and syntax, were concerned with textual perfection. They read mainly for style, for etymological and historical accuracy. Errors such as transposed letters, doublets, misspellings, wrong totals, and inconsistencies in the spelling of names, etc., would very likely be overlooked while their attention was concentrated on the editorial phases of their work. The last reading after the pages were actually printed was devoted to the perceiving of mistakes that come within the province of proofreading. In marking errors on the sheets after they had been printed, they literally were functioning as *correctors of the press*, and that is what they were called for more than three hundred years.

It is an anomaly that present-day proofreaders, despite their lack of wide learning, are far more skilled in the art of catching various types of errors than were the correctors of the fifteenth and sixteenth centuries. In those early days printers seldom had a corrector as a regular employee. As previously mentioned, many of the printers of that period were highly educated and believed that they were fully competent to read and revise their own proofs. When they did call for outside assistance, they enlisted the services of renowned scholars, men whose names and reputations would add prestige and high literary value to the printed volume. These scholars looked upon the work of proofreading as something far greater than a paid assignment. Proofreading was indissolubly a part of the newly discovered art of printing, which fascinated them because of its unlimited educational possibilities. These men regarded press-correcting as a labor of love, a sacred responsibility, because the multiplication of worthwhile books encouraged the dissemination of learning among the masses.⁵⁴

The technical problems which confront the modern proofreader were then virtually non-existent. There were only a limited number of punctuation-marks, and no attempt was made to use them consistently. Words were divided according to whim rather than to rule, and a line was broken at any point that served the purpose. The corrector did not have to keep his weather-eye cocked for wrong-font letters, as there was usually but one size of type and but a single alphabet.

The proofreader did not have to watch out for style uniformity, as there were no italics or small capitals to match any roman or gothic font. Even capitalization was indiscriminately used, and it was quite common to set proper names with lower-case letters.⁵⁵

Fifteenth-century composition was distinguished by the extensive use of Latin contractions. Printers, usually, did not divide words at the end of lines by hyphens. To avoid the use of hyphens, they used to *get in*, to use the then current technical phrase. More specifically, they made use of vowels with a mark of contraction, which denoted that one or more letters were omitted in the syllables where they were placed, e.g., *cōpose* for *com-*

pose; cōpletion for completion, etc. The great number and variety of contractions that were eventually introduced made it so difficult for the reader that in the course of time printers gradually discarded contraction-symbols and adopted instead word-divisions.⁵⁶

The first corrector of the press (*circa* 1467) in France was Jean Heynlin, a distinguished scholar who became Rector of the University of Paris. His contemporary and associate corrector was Erhard Windsberg (*circa* 1470). Windsberg, who later became a physician, was wont to write whimsical comments, in the form of poetry, at the end of proof-sheets he corrected.⁵⁷

Another notable French press-corrector was Guillaume Tardif (*circa* 1490), a professor in the Collège de Navarre. Tardif, like the majority of his contemporaries, was a writer, editor and proofreader. He was the author of a grammar, which was the first book in French printed in Paris. On the appearance of the grammar from the presses of the *Atelier du Soufflet Vert*, several verses were addressed to the author and the printers. One stanza, shown below, specifically praises the proofreading:

Lauda et mirare hec impressa volumina lector!
 Scripta quibas cedit pagina queque manu.
 Venduntur parvo, nec punctum nec littera deficit.
 Vera recognovit Tardious. Ecce lege!

These lines may be freely translated:

Appreciate, reader, and admire these printed volumes to which give way the pages written by hand. Sold for but little, yet lack they neither point nor letter. *Tardif has accurately revised them. Take and read.*⁵⁸

Denis Diderot (1713-1784), distinguished man of letters and eminent French encyclopedist, did the proofreading of his entire monumental work, the writing of which took fifteen years to complete.

At the Aldine Press, in Venice, there was an academy of learned men who served in the joint role of editors and correctors. Among them were Demetrius Chalcondylas, Janus Lascaris, Marcus Musurus, Benedictus Tyrrenus and Pietro Alcenio. The chief corrector on the Greek text was John Gregoropoulos of Candia. Other famous men who read proof for Aldus were Aleander and Pietro Bembo, both of whom later became cardinals; Desiderius Erasmus; and Johann Reuchlin, the eminent scholar of Heidelberg. It is said that Aldus admired the work of Erasmus to such an extent that he took it upon himself also to read the page-proofs, not so much, as he once remarked in reply to a question from the notable Dutch savant, to insure correctness, "as for his own instruction."⁵⁹ That Aldus also held Reuchlin in high esteem is shown by a letter he wrote to him upon the latter's return to Germany in 1502:

HISTORY AND DEVELOPMENT OF PROOFREADING

I can scarcely express my gratification at your friendly words concerning the importance and the value of my publishing venture. It is no light thing to secure the commendation of one of the greatest scholars of his time. If my life is spared to me, I hope that I may continue to deserve the praise that you give me for service rendered to the scholarship and enlightenment of the age.⁶⁰

A similar company of skilled proofreaders — among them being Sigismundus Gelenius, Marc Heiland and Henricus Pantaleon — could be found at Froben's printing office in Basle, Switzerland, graced at one period by Desiderius Erasmus of Rotterdam, the most eminent scholar of his day, who, according to Huizinga, was called *lumen mundi* (light of the world).⁶¹ In 1521, Erasmus settled in Basle, and for a number of years was a valued member of Froben's establishment.⁶² It is said that Erasmus received a fixed annual salary for his proofreading and editorial services, which in no way interfered with the lucrative income he enjoyed from the sale of his books.⁶³

Robert Estienne engaged only the most capable men available to proofread his editions. Among the eminent correctors and editors whose names have been preserved are Gerard Leclerc, Adam Nodius, André Guntterus, and the highly skilled Guillaume Fabritius, who did the important reading on the editions of the Bible.⁶⁴

Before he established his own printing-office at Antwerp, Christopher Plantin worked as a corrector of the press in Lyons,⁶⁵ that famous intellectual center where Francois Rabelais and many other great scholars read proof for the notable printer, Gryphius.⁶⁶ At Antwerp, Plantin retained the services of many eminent scholars as editors and correctors. Among them were Francois Hardouin, Victor Geselin, Theodore Pulman, Antoine Gheesdale, Juste Lipse, and, as has been previously mentioned, Cornelius van Kiel, and Franciscus Raphelingius, who became Plantin's son-in-law. It is related of Raphelingius that he came for a visit to the Plantin Press, and found such enjoyment there in reading proof that he stayed on, despite the fact that he was expected back at Cambridge, where he was serving as a professor of Greek at the University.⁶⁷

Cornelius van Kiel was one of the very few proofreaders whose memory and fame have been perpetuated. A monument was erected to him in the seventeenth century in his native town, Duffel, Belgium, which was destroyed a few years later during an invasion. A new memorial was erected, and on August 29, 1920, it was dedicated by a committee arranging the celebration of the fourth centenary of Plantin's birth.⁶⁸

According to Percy Simpson, proofreading in England in the sixteenth and seventeenth centuries was at a very low ebb. Printers were no

PROOFREADING AND COPY-PREPARATION

longer of the scholar type and depended to a large extent on the author for the accuracy of the text.

The original editors of the *Cambridge Shakespeare*, W. G. Clark and John Glover, in their preface dated 1863, reveal some details of the proofreading procedure as practiced by the editors of the original Shakespeare folio of 1623.

Their duties as editors were probably limited to correcting and arranging the manuscripts and sending them to the press. The overseeing of which they speak probably meant a revision of the manuscript, not a correction of the press, for it does not appear that there were any proofsheets in those days sent either to the author or editor. Indeed, we consider it as certain that *after* a manuscript had been sent to the press it was seen only by the printers and one or more correctors of the press, employed by the publishers for that purpose.⁶⁹

From the foregoing can be deduced the interesting assertion that no galley-proofs were submitted to an author of his work, a fact that probably accounts for the thousands of serious errors in the first edition of Shakespeare and numerous volumes of that period.

Simpson states that the brilliant Ben Jonson was an assiduous proofreader of his printed work, and that his attitude toward a *dirty* compositor was ruthless. It is known that when proofs were read by Jonson of his *Cynthia's Revels*, in 1601, he made 192 changes in the text, many of which indicated much more than a cursory knowledge of professional proofreading. These changes, says Simpson, "are elaborately shown in the Oxford edition of Jonson, volume IV, pages 6 to 17."⁷⁰

Even the famed Oxford Press did not escape censure because of bad proofreading. Leonard Lichfield, printer to the University, set up the type for William Chillingworth, in 1638, on his *Religion of Protestants, a Safe Way to Salvation*. On the last page of the work the author heads a list of thirty errors with the following critical comments:

Good reader, through the author's necessary absence for some weeks while this book was printing, and by reason of an uncorrected copy sent to press, some errors have escaped, notwithstanding the printer's solicitous and extraordinary care, and the proofreader's most assiduous diligence.⁷¹

The poet Robert Herrick, in his *Hesperides* of 1648, lambastes the printer for his list of errata in this clever verse:

For these Transgressions which thou here dost see,
Condemne the Printer, Reader, and not me;
Who gave him forth good Grain, though he mistook
The Seed; so sow'd these Tares throughout my book.⁷²

S.C.E.R.T., West Bengal

Date 4.....7....63.....

Acc. No. 1784.....

120

A

LETTER TO

His Majesty's Justices of the Peace
for the County of

CHESTER,

With the GOVERNOR'S

SPCEEH

From the Bench, at a Court of Oyer and Terminer, held at Chester the 15th Day of April, 1718,

PUBLISHED at the Request of the Representatives of the Free-men of this Province, in General Assembly met at

PHILADELPHIA

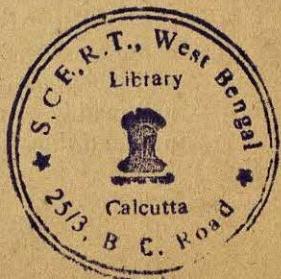
The 5th Day of May, 1718.

PHILADELPHIA.

Printed, and Sold by ANDREW BRADFORD. MDCCXVIII.

A conspicuous typographical error in the title-page of the first book printed in two colors in America by Andrew Bradford, a member of a distinguished family of early American printers. From John Clyde Oswald's *Printing in the Americas*. Courtesy of MRS. JOHN CLYDE OSWALD and THE GREGG PUBLISHING COMPANY, New York.

655.255
LAS



PROOFREADING AND COPY-PREPARATION

There are no records to show when professional proofreading was introduced into the American colonies. "In all probability," stated S. A. Kimber of the University Press, Cambridge, Massachusetts, in a letter to Albert H. Highton, "that part of the printer's work was carried on in much the same way the small printer of today does it; that is, he compared the proof with his copy as best he knew, and actual proofreading was done by the author."⁷³ In a pamphlet issued by Harvard University in 1927, it is stated that the first book printed in 1649, by Samuel Green, Stephen Daye's successor,⁷⁴ "while poor in presswork was quite good in spelling and punctuation"—which indicates a desire to do careful proofreading.⁷⁵

While there is no direct evidence to prove that Benjamin Franklin practiced the art of proofreading, the relative absence of typographical errors and other types of defects in his various works may lead one to assume that the calling of the corrector was not ignored by America's most eminent printer. However, when occasionally errors did occur, he was able to turn them into matters of general interest, as will be noted by the following paragraph:

In my last, a few faults escaped; some belong to the author, but most to the printer. Let each take his share of the blame, confess and amend for the future. Printers indeed should be very careful how they omit a figure or letter, for by such means sometimes a terrible alteration is made in the sense. I have heard, that once in a new edition of the *Common Prayer*, the following sentence, "We shall all be changed in a moment, in the twinkling of an eye," by the omission of a single letter became, "We shall all be hanged in a moment," etc., to the surprise of the congregation it was read to.⁷⁶

The accompanying reproduction, on page 23, of a printed page by Benjamin Franklin, showing a conspicuous error, in the form of a transposition, is of interest to present-day proofreaders, or those interested in proofreading, since this type of mistake is rare in the known works by that famous printer.

Isaiah Thomas, America's foremost printer during the Revolution, in his *History of Printing in America*, presents conclusive proof that he regarded proofreading as of the utmost importance. The following passage from his book is self-revealing:

If this work should fall into the hands of critics who may feel disposed to treat it with severity, in case I have not already said enough to insure their forbearance, I beg leave to inform the liberal and ingenuous writers who "assume the critic's noble name," that I will readily correct all errors which may be candidly pointed out to me; and that I will bear all "just reproof with decent silence."⁷⁷

A
LETTER
FROM
THE REVEREND
Mr. George Whtiefield,
TO
THE REVEREND
Mr. John Wesley,
IN ANSWER TO HIS
SERMON,
ENTITLED,
FREE GRACE.

GAL. II. 11.

But when Peter was come to Antioch, I withstood him to the Face; because he was to be blamed,

PHI A D E L P H I A :

Printed and Sold by B. FRANKLIN, M,DCC,XLI.

A title-page from one of Benjamin Franklin's works with a conspicuous transposition in a proper name. A rare defect because Franklin's printing, due to good proofreading, was exceptionally free of errors. (Original in Ridgway Branch of Philadelphia Public Library.) From the book, *Benjamin Franklin, Printer*, by John Clyde Oswald, published in 1917 for the Associated Advertising Clubs of the World (now the Advertising Federation of America).

PROOFREADING AND COPY-PREPAREDATION

Many of our American writers practiced the art of proofreading, among them being Bret Harte, Mark Twain, William Lloyd Garrison, Walt Whitman, Horace Greeley, Elbert Hubbard, Henry George and William Dean Howells, the latter actually having acquired his inimitable style while reading proof in his father's printing-office and subsequently in the offices of various newspapers.

In recent times, an unbroken line of *scholar-proofreaders* was represented by three generations of the Teall family, respectively Francis Augustus, F. Horace, and Edward Nelson.

Francis Augustus Teall (1822–1894) learned the printer's trade, and on one of his first jobs as a compositor he worked beside Walt Whitman, the poet. Later Teall joined the proofreading staff of the *New York Tribune*, where his astonishingly broad and exact scholarship soon won the admiration of his associates. When George Ripley and Charles Anderson Dana contracted, in 1857, to edit the *American Cyclopaedia* for D. Appleton & Company, they engaged Teall to take charge of the proofreading. Not only did he read critically both editions of the *Cyclopaedia*, but he also contributed a number of articles and performed other editorial duties. In 1882 he published an American edition, much annotated, of William B. Hodgson's *Errors in the Use of English*. William Dwight Whitney, editor-in-chief of the *Century Dictionary*, selected him to supervise all the proofreading as the pages were being prepared for press. Among printers and publishers Teall was held to have raised proofreading to the rank of a learned profession.⁷⁸

F. Horace Teall (1850–1923), the son of Francis Augustus, was the youngest newspaper proofreader at that time, becoming a member of the *New York Sun* proofroom, in 1870, when but twenty years of age. During the next few years his painstaking scholarship led him into editorial proofreading on the *Century Dictionary*. This work, bringing him in touch with many of the leading writers and scholars, disclosed a great lack of system in regard to joining English words, which impelled Teall to write a book, *The Compounding of English Words*. The volume attracted the attention of the Funk & Wagnalls Company, which engaged him as department editor in charge of compounding for the *Standard Dictionary*. Besides his duties as proofreader and writer on *Johnson's Cyclopaedia* and *Webster's New International Dictionary*, he wrote authoritative volumes on proofreading and punctuation. For thirty years he conducted a proofreading department in the *Inland Printer* and contributed an educational article each month to the magazine.⁷⁹

Edward Nelson Teall (1880–1947), son of F. Horace, was a graduate of Princeton University, class of 1902. He was on the editorial staff of the *New York Sun* from 1903 to 1917. From 1917 to 1919 he was engaged

HISTORY AND DEVELOPMENT OF PROOFREADING

in editorial work at the Princeton University Press. Among his subsequent activities were those of chief editorial writer on the *Worcester* (Mass.) *Gazette*, and on the editorial staff of G. & C. Merriam Co., publishers of *Webster's New International Dictionary*. After 1937 he became a writer, compiler, and editor of reference-books. In 1923 he succeeded his father as conductor of the proofroom department of the *Inland Printer*, and continued the practice of contributing each month an educational article to this magazine on some phase of proofreading until his death in 1947.⁸⁰

Two outstanding scholars of the twentieth century in the field of proofreading and copy-editing were the late Dr. Frank Vizetelly, managing editor of the *New Standard Dictionary*, and Arnold Levitas, creator of the course in proofreading taught in the schools of New York City, and author of a volume on proofreading that was incorporated in the *Typographic Technical Series for Apprentices*, Part VI, No. 39.⁸¹

Among recent authorities whose work brought honor and distinction to this calling were Benjamin DeCasseres, noted writer and conductor of the nationwide column, *The March of Events*; and Douglas C. McMurtrie, outstanding typographer, author of authoritative volumes on printing, and writer of articles and monographs on the historical development of proofreading. Others still active are Albert Highton, writer, editor, and author of *Practical Proofreading*; Fredric Brown, brilliant proofreader and novelist; and W. N. P. Reed, conductor of the proofreading department in the *American Printer*.



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CHAPTER II

Marks Used in Proofreading and How to Apply Them

THE PROPER UNDERSTANDING of proofreaders' marks is essential to their correct use. These symbols, which are the SHORTHAND OF PROOFREADING AND COPY-PREPARED, should possess three primary qualities, namely, legibility, neatness, and proportion.

1. **Legibility.** In learning how to use these marks, it should be borne in mind that legibility is the first consideration. The clearer the symbols are, the easier it will be for the typesetter to correct the galley- or page-proofs, thereby conserving time and reducing to a minimum errors in subsequent proofs.

2. **Neatness.** Neat handwriting and legibility of symbols are so closely related that it is difficult to know where one ends and the other begins. If one would acquire the habit of writing with neatness and precision, all marks could be made with reasonable rapidity, without in the least sacrificing their legibility. Disconnected marks placed in the margin above or below the lines to which they relate, irregular lines leading from an incorrect letter or word to a correction, slovenly marks made with an unsharpened pencil, and the frequent use of an eraser to obliterate marks incorrectly or hastily made, are a great detriment to the acquiring of efficient proofreading habits and are frequently the cause of serious errors that cannot be rectified without incurring trouble and expense.

3. **Proportion.** The proofreader or copy-preparer should realize that legibility and neatness are properly achieved when the corrections on galley- or page-proofs are symmetrically proportioned. Corrections in the margin one directly under the other and close together should be positively avoided. It is just as necessary to learn how to distribute corrections symmetrically as it is to make them neatly and legibly. A poorly marked-up proof retards the speed of the typesetter in making corrections, it increases the hazard of grave errors appearing in the completed work, and adds greatly to the estimated cost of composition — factors which proofreaders

MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

should not fail to take into account, since they should have the welfare of their employers constantly in mind if they desire to merit advancement.

The choice of ink or pencil in marking a proof correctly is an important consideration. Ink is to be preferred to pencil generally because pencil-marks can be made illegible by smudgy fingers, and they can easily be erased to *cover up* someone's mistakes. The use of a pencil is not to be condemned, however, if the proofreader uses a sharp point and writes distinctly. Again, certain kinds of paper — coated stock and ordinary newsprint — are not adapted to the use of a pen, for the ink has a tendency to *run* and blur, especially where the writing is small. More will be mentioned on this point in the chapter on the *Practical Work of Proofreading*, page 187.

In the following pages, proofreaders' marks and their use are shown and thoroughly explained. Legibility, neatness, and proportion are exemplified, illustratively, by indicating the *wrong* versus the *right* methods of marking proofs.

PROOFREADERS' MARKS

1. The Marks of Punctuation

○ Period or full point

A dot enclosed in a circle indicates a period. Never use the dot without the circle, as its smallness may cause it to be overlooked.

↖ or ↘ Comma

↖ ↘ Wrong ↖ ↘ Right

The comma is shown by (a) the triangular-shaped lines with the comma in the center, or (b) the comma alone with a diagonal stroke immediately following it. Note that the comma is composed of a bold dot from which continues a thin curved line. Observe above the *wrong* and *right* ways of making this symbol.

—/ or -/ Hyphen

The hyphen is identified by two short horizontal lines, slightly oblique, or one short oblique line. The preference, however, is for the double-

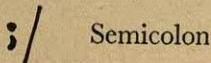
PROOFREADING AND COPY-PREPARATION

horizontal form, for it indicates the hyphen unmistakably. One can realize this point more keenly when the two-stroke hyphen is compared with the symbol for a one-em dash. The single-stroke hyphen, if made too long, might be taken for a dash, which would be improbable with the use of the double-stroke (=).



Colon

This mark is made with two dots, one directly over the other. The colon dates back to William Caxton of the fifteenth century, the first English printer, and its form has remained practically unchanged.



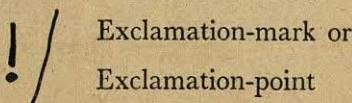
Semicolon

The semicolon is composed of two elements, i.e., a period, and a comma directly underneath it. The semicolon is one of the most ancient marks of punctuation, dating back to the time of Aristophanes of Byzantium, *circa* 200 B.C.



or Apostrophe

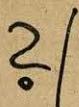
Note particularly the shape and position of the apostrophe. The mark itself is similar to a comma, with this difference: the triangular-shaped lines, with the mark in the center, converge at the bottom, whereas those used with the comma join at the top. Many readers, on certain types of book work, use the second form, which is like a comma with a half-circle underneath it, terminating on the right with a short, oblique line.



Exclamation-mark or
Exclamation-point

This mark consists of a short line at the top, that tapers like a billiard-cue, and a period directly under it. It is called, for short, an *exclam*, a *bang*, and a *screamer*. This mark is said to have been formed from the Latin *Io*, joy, written vertically (thus, *I*o).

MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

 Question-mark or
Interrogation-point

The question-mark or interrogation-point, it is alleged, was formed from the first and last letters of the Latin word *Quaestio* (question), placed one over the other (thus, ). Printers and proofreaders call this mark a *query*.

 or  En dash

This mark is one-half the width of the em dash, and is used in the following instances: (a) year combinations, 1939-41; (b) a figure and a letter, exhibit 4-D; (c) letters and figures, DC-14; (d) between digits, each unit having a different meaning, 5-20 bonds; (e) between months or days, June-January, Tuesday-Saturday.

 or  One-em dash

An em dash takes the full width of a character, and is identified by a horizontal line, approximately three-sixteenths of an inch long, with the word "em" directly above it, flanked on both sides by short, vertical lines, slightly diagonal. Another way of writing this symbol is a horizontal line, with the figure one (1) over it and the word "em" or "m" under it. Observe the difference between the mark used for the dash |—| and that used for the hyphen -/-.

 or  Two-em dash

This is twice the width of a one-em dash and has definite uses: (a) where only the first letter of a name is shown; Mr. A—; (b) where but a portion of a word is indicated (he called him a de—); (c) where a statement is stopped short by a sudden interruption (his name is — A shot was heard, and he never completed the sentence).

 or  Three-em dash

This mark is three times the width (—) of a one-em dash and is used as follows: (a) As a center-rule, separating a heading from the text; (b) separating two columns opposite each other; (c) where names are duplicated in a bibliography, one under the other, the dash takes the place of the name.

PROOFREADING AND COPY-PREPARATION

() or () Parentheses

These symbols — occasionally called curves — are most always used in pairs. However, many writers have begun to dispense with one of the pair in a list of particulars; as, 1) the city; 2) the state; 3) the nation.

[] or [] Brackets

These marks were at one time called *crochets*, or square brackets, to distinguish them from the parentheses (), which were known as round brackets. They are used in pairs to enclose extraneous matter.

“ ” or ‘ ’ Quotation-marks (double)

“ ” or ‘ ’ Quotation-marks (single)

It should be noted that the first pair of quotations, or *quotes*, are inverted commas or commas turned upside-down. The opposite pair are regular apostrophes. Either of above forms is correct for the double or single quotes. However, in a few type faces, such as *Garamond*, the first pair of quotes are reversed apostrophes (“ ”). Some persons prefer them to the inverted commas. *Quotes* must always be marked in margin of proof.

2. Marks of Typography

{ } or { } Brace or pair of braces

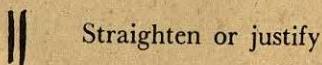
Braces come in all sizes from one em to several inches in depth. The proofreader should make certain that the center-point of the brace is always on the outside, whether used to the right or left.

// Align

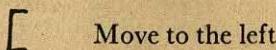
Machine-set lines, or slugs, due to defective matrices, sometimes have a zigzag effect, being uneven at the top, the bottom, or at both the top and bottom. When this occurs it is said that the letters are out of horizontal alignment. The diagonal lines are placed above and below the defective

MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

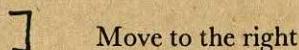
letters, and directly opposite, in the margin of the proof, the same lines are repeated, which lines mean letters or words must be straightened or aligned.



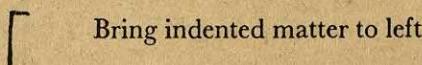
This mark applies particularly to vertical misalignment, especially in page-proofs when the top or bottom line moves to the right or left. The mark is also used in boxed heads and tabular matter.



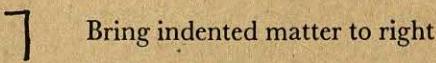
Do not confuse this mark with the bracket. The above symbol is at least twice as deep and is used singly instead of in pairs. When letters, lines or cuts are to be brought to the left, the mark should be indicated twice — once against the matter and again out in the margin.



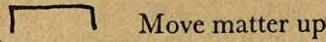
Note the difference between this mark and the preceding one. In this case the vertical line is on the right of the two short horizontal lines.



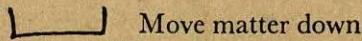
When type has been set in too far to right, this mark indicates that letters are to be moved to left.



This mark indicates that matter is to be pushed to right to form proper indentation.



When type or cuts do not align at the top, this symbol is used to indicate that matter is to be moved up.



Note difference between this mark and preceding one. Here the horizontal line joins the vertical lines at the bottom.

PROOFREADING AND COPY-PREPARATION

✗ or (✗)

Replace letters that are broken,
battered, or otherwise defective

The letter or letters should be underscored or encircled and the ✗
written in the margin opposite the defective type.

~~~~~

bf. or boldface

Frequently, words set in lightface type are changed to boldface. This  
is effected by underscoring the matter that is to be changed, with a wavy  
rule (thus, ~~~~~) and the symbol, bf., or boldface, written in the mar-  
gin. The period after bf. may be omitted if so desired.

=====

cap or caps

Letter or word to be changed to capitals should be plainly marked  
with a diagonal line through it, or the matter can be underscored with one  
line, or, better still, three lines if there is room. Out in the margin, write  
the word cap or caps.

=====

sm. caps or s. c.

Matter to be changed to small caps should be underscored with a  
double hairline. Then, in the margin, write either sm. caps or s. c.

=====

caps and sm. caps

or c. & s. c.

Matter that is to be changed to capitals and small capitals should be  
underscored: three lines (====) for capitals and two lines (==) for small  
capitals. Write in the margin the term caps and sm. caps or c. & s. c.

=====

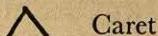
italics or italic.

This mark indicates that roman, or light-faced, upright type, is to be  
changed to italics, that is, letters that slope upward to the right. Draw line  
below word or words in text to be italicized and write italic. or italics in  
margin.

roman or rom.

The term above means that words in italics are to be changed to  
roman type. Underscore in text and write in margin roman or rom.

## MARKS USED IN PROOFREADING AND HOW TO APPLY THEM



Caret

Used principally in the text to denote that an insertion (letter or word) is to be made. The mark should be written quite distinctly so that it may be seen with ease by compositor or operator. It is also permissible to duplicate the caret-mark in the margin of the proof preceding the matter to be inserted.

### Type Off Its Feet

Unless type, either in the form of slugs or in individual pieces, rests firmly on its base, only a portion of the face will show up. When this occurs, the part that is illegible is said to be *off its feet*. The portion that cannot be read is then encircled and the phrase **TYPE OFF ITS FEET** is written in the margin.



Push down projecting space

This defect occurs only in hand-set type, or in monotype and other processes that cast separate characters. The indentation character is called a *quad*; the strip of metal between each line, a *lead*; and the separator between the words, a *space*. These adjuncts are cast a little shorter than the *type-high* letters. Occasionally, though, the spaces work up to the same level as the type and are recognized by a black splotch in the position where the blank space should be. This defect often occurs in a form that is ready to go to press. When directing compositor to *push down projecting space*, draw a diagonal line through the black splotch and in the margin place the foregoing symbol.



Insert space

Note the form of this symbol — two vertical strokes crossed in the center by two horizontal strokes. When two letters, words or figures require separation, a caret is inserted between them in the text. The above space-mark is written in marginally, directly opposite the caret notation.



Equalize # or even # (space)

The space between words is sometimes uneven, that is, more space between one group of words than between another. The caret and checkmark are used in the text where the space is uneven, and in the margin the term *equalize # or even #* is written in.

## PROOFREADING AND COPY-PREPARATION



Indent one em or insert one-em quad

The dimension *one em* is the square of the body of a type. For instance, if the type is twelve point, the em would be twelve points wide and twelve points long. The same relative measurements would apply to any other size of type. The one-em indentation is the usual paragraph indentation when the text is less than three inches wide. To indicate a one-em indentation, use the caret or right angle  $\angle$  in the text and square box  $\square$  in the margin.



Indent two ems

Twice the width of one em. Used in indentations when the line is up to five inches wide.



Indent three ems

Three times the width of one em. Used in indentations when the line is more than five inches wide.

lead or ld. Insert a lead

A lead is a strip of metal two points (approximately two seventy-seconds [ $\frac{7}{72}$ ] of an inch) in thickness, and is used for the purpose of separating one line from another. Occasionally, because of space limitations, one-point leads are used, that is, leads which are one seventy-second ( $\frac{1}{72}$ ) of an inch thick. The following marks are used in the text on left or right between the lines (> or <) and the reader writes in the margin *ld.* or *lead.*

*Sld.* Take out a lead

When there is more than the required amount of space between two or more lines, which causes the line-spacing of the page to appear uneven, leads have to be taken out. This is accomplished by drawing a horizontal line from the text into the margin and continuing the line into the symbol as shown above.

lc. or l.c. Lower case

Lower-case letters are letters that are not capitals or small capitals. With few exceptions, lower case is found in all fonts whether roman, boldface, italic, or script. To indicate that a capitalized word is to be made

## MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

lower case, a diagonal line is drawn through the capital letter or the capital is underscored. If the entire word is to be lower-cased, it should be encircled or underscored. In the margin write the symbol *lc.* or *l.c.*

Out — see copy or Out — s. c.

An *out*, or an *out — SEE COPY*, consists of a number of words, a paragraph, and occasionally an entire page, that the operator or compositor has inadvertently omitted. When the *out* consists of but a few words, it is the duty of the proofreader to write them in the margin of the page- or galley-proof. When the *out* represents a paragraph or more, the following procedure should be used: Draw a bracket immediately preceding the *out*, and another bracket directly after the *out*, ON THE COPY. Then in the margin of the copy write the word *SET*. Place a caret directly where the *out* is to be inserted in the galley-proof and draw a horizontal line from the caret into the margin, followed by the phrase, *out — s. c.* or *out — see copy*. Underneath it, specify the number of the page, as, *SET — see page 20*. It is wise to attach the page of copy containing the *out* to the galley-proof immediately, because if one waits until the entire proof is read, one might forget to clip the copy to the proof, the consequence of which is unavoidable delay and waste of time. (*Make a notation of the page of copy containing the out, together with the number of the galley to which it has been attached, the date and the time, so that if the page of copy is mislaid, it may be traced.*)



Spell out or spell

When it is desired that figures, abbreviations or contractions be spelled out, they should be encircled. Out in the margin, in alignment with encircled matter, write the term *spell*, or *spell out*. When the reverse is needed, that is, words are to be converted into figures, encircle the text matter and in the margin write *Change to Figures*.

Let it stand

Stet

or

Let matter remain *as is*

STET is derived from the Latin *sto (stand)*, and is third person singular, present subjunctive. *Stet* is used to signify that something once erased, or marked for omission, is to remain. It often happens that a few words in the manuscript are marked out with pencil. The author then

decides that they shall remain, so he forthwith erases the pencil lines. The erasures, however, have barely left the words discernible, hence he places a number of dots below the erased words, thus:

~~The hand lever press . . . the Washington Hand Press~~ **STET**

thereby plainly conveying to the printer that the words are to be set up. Often in copy, paragraphs and entire pages are eliminated, whereupon the author decides to use the deleted matter. With a colored pencil he writes the word STET conspicuously on the canceled copy. Again, the proof-reader may inadvertently cross out some matter on the galley- or page-proof, so he places dots under the canceled words and writes STET in the margin. Occasionally the word STET is overlooked by the operator and the proofreader because it is too small or illegible to be seen, and a serious omission is the consequence. Authors and proofreaders should exercise great caution in writing STET, so that it may be plainly seen by the person who is to set up the copy or the corrections.



or



transpose or tr.

The word *transpose*, always a marginal term, may be construed to mean: (a) placing a letter before another letter to correct the spelling; (b) reversing the order of cuts or captions to conform with copy; (c) changing two running heads that are juxtaposed; (d) shifting two paragraphs one before the other; (e) reversing the order of pages that are alongside each other. It should be borne in mind that usually two elements can only be *transposed* when they are alongside one another or directly under each other. Any other change or formation cannot be defined as a true transposition, although occasionally words that are some distance from each other are marked for transposition by encircling each word, tying them together with a loop and writing *tr.* in margin of proof. Where two letters are to be transposed it is more advisable to use a short horizontal line under them instead of the above symbols. These marks adapt themselves more readily to instances where entire words or units of figures are to be transposed. Paragraphs that require transposing should each be neatly encircled, joined with a curved line, and the term *tr.* or *transpose* written in the margin.



Paragraph

This symbol is always written in the margin and occasionally in the text to indicate that reading-matter is to be indented. If the text begins

## MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

flush, place a caret preceding the first word. When a portion of a sentence is to begin a new paragraph, then draw a line from the caret to the paragraph-mark (¶) in the margin.

No ¶      No paragraph

When indented matter is to be made flush with following lines, this mark [ ] is placed preceding the first word, and in the margin the term No ¶.

→ No ¶  
run in      Two paragraphs become one

Occasionally, two or more paragraphs are combined into one. This is especially the case when illustrative or explanatory paragraphs beginning (1), (2), (3), etc., or (a), (b), (c), etc., are consolidated into one paragraph. The foregoing symbol appropriately hooks up the two or more paragraphs, and in the margin the term No ¶ — run in explains definitely what is to be done.

?( )      Query  
to Author      Something wrong, irregular, vague or  
ambiguously is being questioned by the  
proofreader

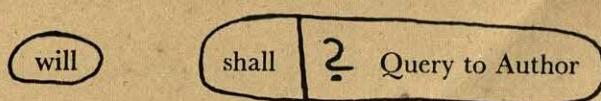
Other than typographical errors, inexcusably faulty punctuation, and other obvious mistakes, the proofreader is not permitted to change the author's copy or manuscript. However, he may *query*, or question, anything that he feels should be brought to the author's attention. The making of queries by the proofreader should be carried out with discretion and judgment, otherwise the author might ignore them entirely, due to his failure to understand the questions raised by the proofreader. If it is merely one letter that the reader thinks should be deleted he makes the query in the manner as indicated below:

armour

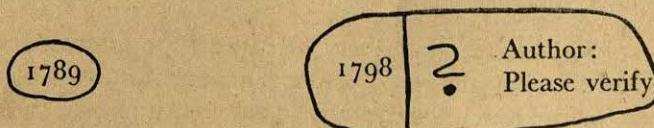
?( )      Query to Author

## PROOFREADING AND COPY-PREPARATION

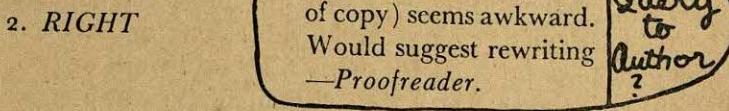
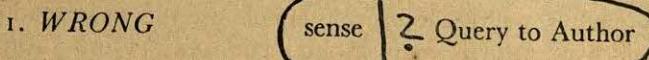
Should he suggest to the author the change of one word for another, the following form is used:



If it is a matter of a wrong date, the query should be more specific:



Should a sentence be awkward or vague, the query must be made so that the author knows clearly what is being asked. The following are the *wrong* and the *right* ways of making this kind of a query:



In the first instance, the query is decidedly incomplete. Since the word *sense* can be interpreted in many ways, the author is left in the dark as to just what is wanted or what to do about it. As the proofreader has failed to refer the author to the page of copy containing the doubtful sentence, the author usually becomes impatient and ignores the query.

In the second instance, the author has been informed exactly what is wrong, and it has been suggested to him how to correct it. Note also that the query on the galley-proof indicates the number of the page of copy, thereby saving the author's time and forestalling any possibility of his being irritated. The author, fully comprehending the reader's query, makes the change on the galley-proof, bringing clarity to a sentence that might have been overlooked were it not for the proofreader's vigilance.

## MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

BEFORE

loadstone

lodestone



Query to Author

AFTER

loadstone

lodestone

Query to Author

When an author accepts a query he cancels the query-mark and any other notation, leaving the proofreader's change intact. The foregoing shows a query before and after the author has seen it.



Delete or take out

The dele-mark is one of the oldest symbols used in proofreading, dating back at least five hundred years to the incunabula period (beginnings) of letterpress printing. The term *delete* is derived from the Latin *deletus*, past participle of *delere*, to destroy or to wipe out. Literally, to delete means to destroy or eradicate unwanted text; to obliterate such text or blot out reading-matter that should not have been set up; and to erase or expunge certain lines or paragraphs that are not a reproduction of the copy. The reader should be very careful in deleting or removing matter from a galley- or page-proof. If the deletion is but a word or two, draw a heavy line through the center; if the deletion consists of an entire line or several lines, they should first be encircled, then canceled by drawing oblique lines from the top to the bottom of the circle all the way across the page. The dele-mark should be written in the margin in all cases. Never delete half a word, as below:

handling



fond



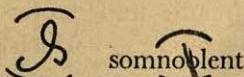
It is better to write out the entire word. If one or two letters of a word are to be expunged, draw a diagonal stroke through each letter. Do not underscore or obliterate them, as then it becomes difficult for the typesetter to make the corrections.

## PROOFREADING AND COPY-PREPARATION

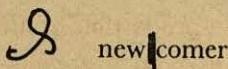


Take out letters or other characters and close up

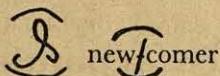
The dele-mark, with the curved lines top and bottom, means take out the letter or letters and close up the space, such as:



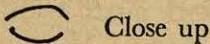
Note particularly that the curved lines are used together with the diagonal stroke in the text. The following illustration shows the result of not utilizing the *take-out-and-close-up* mark in certain cases:



In the foregoing the hyphen is deleted, leaving two separate words, *new comer*. Using the *take-out-and-close-up* mark,



the word becomes what it should be, *newcomer* — one word.



Close up

The above mark is used when letters, figures or borders that should be close together are separated by a space. The two half-circles are used, both within the text and marginally, to indicate the defect. This mark is also employed when diphthongs (*æ, œ*) or ligatures (*fi, ff, fl, ffi, ffi*) are preferred to separate characters. For instance, in the following word *pharmacopoeia* the *o* and *e* are brought together thus, *oe* = *æ*; the diphthong then appears as *pharmacopæia*.



Transfer encircled matter to position shown by arrow

Words frequently have to be transferred from one position to another in the text. The matter to be moved is *ringed* or encircled. Then a line is drawn from the circle out into the margin and headed by a caret to the changed position.

Turn or reverse the position



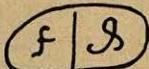
Letters, initials, borders or ligatures are occasionally set upside-down. When this occurs, the proofreader underscores the reversed character and in the margin he writes this symbol *9* which literally means — *place this character right-side-up*.

wf. or wfs. Wrong font or wrong fonts

A font of type is to be defined as a complete assortment of type of one size and style, including a due proportion of all the letters in the alphabet, large and small, together with points, accents and figures. A wrong-font character is a character that varies in shape, size or tone from others in the same assortment. A font of type may be roman (lightface), bold (blackface), *italics* (sloping upward toward right), *script* (simulating handwriting); it may consist of CAPITALS, SMALL CAPITALS, condensed, **expanded**, boldface condensed, **boldface expanded** or **boldface italics**. If, let us say, a **boldface e** is set up in a word consisting of lightface characters as shown (singeing), it is called a *wrong font*. Other wrong-font characters are (a) *italics* mixed with roman (*sympathy*); (b) roman with **boldface** (*success*); (c) **expanded** mixed with **condensed** (*belong*); (d) **condensed** mixed with **expanded** (**protocol**); (e) CAPITALS with SMALL CAPITALS (*MERIDIEM*); (f) SMALL CAPITALS mixed with CAPITALS (*PoSTPAID*). Hence, any character that deviates in shape, size or tone from the remainder of the font is a wrong-font character. The proofreader underscores the character in the text and in the margin he writes the symbol *wf.* or *wfs.*



Not the typesetter's error



proſcribed

Because of limited time and the high pressure under which typesetters work, *following copy* almost literally has become a common practice in the industry. Inconsistencies, such as titles both in *italics* and in *quotation-*

marks on a page, the same term as one word, two words, and hyphenated, or misspelled words, etc., are set up exactly as they appear in the copy. Assume that the proofreader observes the word *proferred* on the galley-proof. His first duty is to correct the spelling to *proffered*. However, the copyholder calls his attention to the fact that the word is misspelled in the manuscript. He then encircles the correction on the galley to show that the mistake is not the fault of the typesetter. The foregoing method is the one most commonly practiced by proofreaders.

Ellipsis (*See below*)

Mark indicating that matter  
has been purposely omitted

... or \* \* \*. Mark showing that one or several words have been omitted. The periods or stars (asterisks) can be used within the text or at the end of the line or paragraph. When placed within the text at the end of a sentence, the three dots are included exclusive of the period. When it is desired to show that one or many paragraphs have been left out, periods or stars are used stretching out almost the width of the line, as shown:

.....

or

\* \* \* \* \* \* \* \* \*

### 3. Reference-Marks

Reference-marks are symbols, letters or figures, the specific object of which is to direct the reader from the text to a footnote at the bottom of the page, to a group of footnotes at the end of the chapter, or to a section or page of an appendix. The reference-mark in the text is placed immediately after the citation; the mark is then duplicated in the footnote directly preceding the first word. The following six symbols were the standard reference-marks until recent times. While they are still being used, modern authorities declare that these marks are being supplanted by superior figures or lower-case letters. One of the excellent reasons for the use of figures is that they can be advanced progressively to virtually any number — a decided advantage in a monograph or treatise where the footnotes, occupying several pages, are placed at the end of the text. The symbols on the opposite page are:

## MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

|    |   |                            |
|----|---|----------------------------|
| 1. | * | Star or asterisk           |
| 2. | † | Dagger                     |
| 3. | ‡ | Double-dagger              |
| 4. | § | Section                    |
| 5. |   | Parallels                  |
| 6. | ¶ | Paragraph                  |
| 7. | ☞ | Index or fist <sup>1</sup> |

ꝑꝔ or ꝑꝔ Superior figures or letters

The above superior characters are used largely to replace the six reference-symbols. Note that they take the same form as the apostrophe.

ꝑ or ꝑ Inferior figures or letters

Inferior figures or letters stand at the bottom of the line as

A<sub>2</sub>.

B<sub>n</sub>.

E<sub>o</sub>.

v<sub>a</sub>

The change is made by drawing a diagonal stroke through the inferior character and writing the correction in the margin, as below:

B<sub>2</sub>/      A<sub>n</sub>/

<sup>1</sup>Please note that the index, or *fist*, is used to emphasize some point on the page without referring to a preceding citation.

## 4. Accents

|    |                                        |         |
|----|----------------------------------------|---------|
| ˊ  | Acute                                  | é       |
| ˋ  | Grave                                  | è       |
| ˆ  | Circumflex                             | ê, ô    |
| ˜  | Tilde                                  | ñ       |
| —  | Macron                                 | ā       |
| ˘  | Breve                                  | č       |
| .. | Diaeresis or dieresis<br>(also umlaut) | ë, ö, ü |
| ¤  | Cedilla                                | ç       |

1. (ˊ) *Acute*.—The acute accent is used to indicate that the final *e* in a word is sounded; as, *employé*, *cloisonné*. It is also used in English print as a *graphic accent* to indicate an unusual pronunciation of a proper name, as, *Panamá*.

2. (ˋ) *Grave*.—The grave accent represents a certain tonal quality in vowel sounds illustrated in such words as *cortège* and *père*. In French, the grave accent over the *a* in *là* changes the meaning in contrast to *la* without the accent. In English, the grave accent is occasionally used over the *e* of the final *-ed* to show that it forms a separate syllable; as *armèd*, *blessèd*.

3. (ˆ) *Circumflex*.—Called by some proofreaders, *doghouse*. The circumflex is variously used in English to indicate a broad quality of sound; as, *fête* (*fate*), *rôle* (*roll*), *mêlée* (*mā'lā*).

4. (˜) *Tilde*.—The tilde, or *snake*, is used in English words of Spanish origin, and its purpose is to give a soft sound of *n*, the pronunciation of which is similar to *ny* or *ni*; as, *cañon* (*canyon*), *señor* (*sĕnyor*), *señora* (*sĕnyora*).

5. (—) *Macron*.—The macron, or horizontal line, indicates the natural sound of a vowel (such as *ā*, *ē*, *ī*, *ō*, *ū*). It is employed in dictionaries, technical books, directories or any other works wherein pronunciation is of great importance. *Example*: *recēde*, *mēte*, *fāte*.

6. (˘) *Breve*.—The breve, resembling the lower half of a circle, identifies the short sound of the vowel, in contradistinction to the macron, which represents the long sound. It is indicated in words such as *făt*, *mĕt*, *tĕchnical*, *bĕst*, *zĕst*, or *sŭch*. The breve is used occasionally in proper nouns to show unusual pronunciation; such as *Vĕnus*, not *Vĕnus*.

7. (‘‘) *Diaeresis or Dieresis*.—The diaeresis is placed over the second of two adjoining vowels to denote separate pronunciations. It is used to prevent the sounding of the two vowels as one, i.e., *preĕminent*, *coōperate*, *zoölogy*. The diaeresis (‘‘) is also used to give a definite vowel sound in proper names, as *Chloë*, *Brontë*, *Camoëns*.

7a. (‘‘) *Umlaut*.—German name for diaeresis. In German words, the umlaut over the following vowels changes the sounds of *a*, *o*, and *u* by giving them the sound of *ae*, *oe*, and *ue*. Example: *ärmlich* (*aermlich*), *gewöhnlich* (*gewoehnlich*), *küche* (*kueche*), *Büchner* (*Buechner*).

8. (ɔ) *Cedilla*.—The cedilla (making the sound soft) is placed directly under the letter *ç*, followed by *a* and *o* to prevent the *ç* from being pronounced like a *k*. Example: *façade*, *façon*, *maçon*.



Up to now, proofreaders' marks have been exhaustively treated, and each symbol, together with its various uses, has been thoroughly explained. The marks are now arranged, for rapid scrutiny, in the same sequence as in the foregoing pages.

## I. The Marks of Punctuation

• Period or full point

، or ، Comma

=/ or -/ Hyphen

: / Colon

;/ Semicolon

∨ or † Apostrophe

! / Exclamation-mark or  
Exclamation-point

? / Question-mark or  
Interrogation-point

|en| or  $\frac{1}{en}$  En dash

|em| or  $\frac{1}{em}$  One-em dash

|2em| or  $\frac{2}{em}$  Two-em dash

|3em| or  $\frac{3}{em}$  Three-em dash

( ) or (|) Parentheses

[] or [|] Brackets

“ ” or “ ” Quotation-marks (double)

‘ ’ or ‘ ’ Quotation-marks (single)

## Marks of Typography

{ or { } Brace or pair of braces

// Align

|| Straighten or justify

[ Move to left

] Move to right

[ Bring indented matter to left

] Bring indented matter to right

[ Move matter up

[ Move matter down

X or X Replace letters that are broken,  
battered, or otherwise defective

~~~~~ bf. or boldface

===== Cap or Caps

===== sm. caps or s. c.

===== ===== Caps and sm. caps

===== italics or italic.

roman or rom. Change from italics to roman

 Caret

Type off its feet

 Push down projecting space

 Insert space

 Equalize  or even  (space)

 Indent one em or insert one-em quad

 Indent two ems

 Indent three ems

ld.in Insert a lead

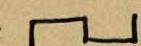
ldld. Take out a lead

lc. or *l.c.* Lower case

out-see copy Indicated matter has been omitted and must be set

 Spell out or spell

Stet Let it stand or
Let matter remain "as is"

  or  Transpose or tr.

 Paragraph

No  No paragraph

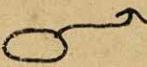
 No paragraph—run in

 Query to Author

 Delete or take out

 Take out letters or other characters and close up

 Close up

 Transfer encircled matter to position shown by arrow

 Turn or reverse the position

wf. or wfe. Wrong font or wrong fonts

 Not the typesetter's error

... or * * * Ellipsis

3. Reference-Marks

1. * Star or asterisk

2. † Dagger

3. ‡ Double-dagger

4. § Section
5. || Parallels
6. ¶ Paragraph
7. → Index or fist¹
8. ↘ ↙ or ↗ ↛ Superior figures or letters
9. ↙ ↛ or ↘ ↙ Inferior figures or letters

4. Accents

- ‘ ´ Acute
- ` ` Grave
- ^ ê, ô Circumflex
- ~ ñ Tilde
- á Macron
- ˘ ē Breve
- .. ë, ö, ü Diaeresis or dieresis (also umlaut)
- ¤ ç Cedilla

¹This mark is used only when it is necessary to lend emphasis to a particular item

SPECIMEN PAGES CONTAINING AND EXEMPLIFYING ALL OF THE PRECEDING PROOFREADERS' MARKS

An attempt has been made in the following pages to deviate to a considerable extent from the conventional page, illustrating proofreaders' marks, as found in works on proofreading, in dictionaries, encyclopaedias, and in business-school textbooks. Note the improvements incorporated herein, which enable one to co-ordinate quickly the explanatory data with the actual marks on the specimen pages:

1. The lines, instead of being close together, are spaced one-quarter inch apart. This permits the reader to note the corrections instantly without confusion.
2. The corrections follow the exact order of sequence as exemplified in the list of proofreaders' marks, with explanatory data concerning each mark. The reader will find this to be a decided advantage, in contrast with the average conventional specimen page.
3. Each correction is made large and distinct, achieving the utmost in legibility and neatness.
4. Corrections are not only proportioned properly, but because of the extra wide spacing, the symbols are graduated so that they do not crowd one another.

It is suggested that the symbols and corrections on the following specimen pages be studied in connection with the first section, pages 28 to 47, in which the various proofreaders' marks are exhaustively treated.



Note: For purposes of comparison, each uncorrected page is faced by the same page after the corrections have been made. However, the reader will observe that the *corrected pages*, because of omissions and numerous changes, do not come out line for line with the *uncorrected pages*. In studying the various changes on the following specimen pages to the *left*, and comparing each of them with its corrected page to the *right*, it will be apparent that queries accepted by the author based on the proofreader's suggestions, with subsequent changes as a result thereof, must have appeared on proofs previous to the final pages shown here. Because of inherent difficulties incident to reproducing these intervening proofs, the author's corrections indicated thereon will have to be visualized by the reader.

Caps & / O The Printing Press — Its inception development → A / =
S.C.

ment and progress described as follows Wooden hand → : /]

presses were operated on screw principle evolution was the / ;

D / V slow. Despite Blaeus first improvements, how could men these

dare to dream of radical improvements "Is this the devil's ! /

? / invention" obsessed men's thoughts thoughts / that almost 1 em / 8

1 em destroyed the art (1450, 1500). Adam R — together 3 em / 8 e

with others listed below, carried experiments:

3 / on

Sm. Caps (Charles) EARL OF STANHOPE

PETER SMITH

Vertical
Hairline
Rule

GEORGE CLYMER

WILLIAM NICHOLSON

JOHN J. WELLS

FREDERICK KOENIG

The hand-lever press → the Washington Hand Press → C / D

1800, + ital. circa 1800 operated on the toggle-jointed bar prin. V

ciple and "eventually superseded all others." V / 3

JOHN J. WELLS

PETER SMITH

ADAM RUST

6-em brace
← NEW YORK, N. Y.
← Bring back
line from top
of next page

THE PRINTING PRESS.— Its inception, development and progress described as follows: Wooden hand presses were operated on the screw principle; evolution was slow. Despite Blaeu's first improvements, how could these men dare to dream of radical improvements! "Is this the devil's invention?" obsessed men's thoughts — thoughts that almost destroyed the art (1450-1500). Adam R——, together with others listed below, carried on experiments:

CHARLES, EARL OF STANHOPE

PETER SMITH

GEORGE CLYMER

WILLIAM NICHOLSON

JOHN J. WELLS

FREDERICK KOENIG

The hand-lever press (the Washington Hand Press) [*circa* 1800] operated on the "toggle-jointed bar principle," and "eventually 'superseded' all others."

JOHN J. WELLS
PETER SMITH
ADAM RUST } NEW YORK, N. Y.

All had a hand in its development. In 1790, William M.

lc. → Transfer this line to bottom of previous
page where indicated.

All had a hand in its development. In 1790, William =

M. Nicholson, an Englishman, took out a patent for a]]

i/ cylinder press, but this did not get beyond the plans which o/

had been drawn. In 1811, Frederick Koenig, a]]

Saxon, constructed the first power-driven machine. This,]

x/t however, proved but little more than the adaptation of bf.
capa (power) to the HAND PRESS. It is assumed that only one sc. / ital.
of these machines was used for book printing. Soon after c. & s. c.
nom. this, Koenig and a fellow-countryman ^{Andrew Bauer,} constructed a flat-
type off bed machine with continually revolving cylinder. Two of a/4 #
these machines, called cylinders, were erected in the eq. #
ital. # Times, London, and the issue dated Nov. 29, 1814. eq. #
Later, a machine was constructed to print upon both sides of the sheet before delivery, and these machines were
Take out /ds. →
in operation until 1827. Koenig returned to Germany in
lc. 1817, and Applegarth and Cowper, Engineers of Out see
printing on one side of the sheet and capable of giving 4,000 copy p. 40.
impressions an hour. This was in use until 1848, when stet
Applegarth invented a new machine of type with cylinders tr. / yli
The Times, built a machine in 1827 for This is the omitted copy.]

Nicholson, an Englishman, took out a patent for a cylinder press, but this did not get beyond the plans which had been drawn. In 1811, Frederick Koenig, a Saxon, constructed the first power-driven machine. This, however, proved but little more than the **adaptation** of POWER to the HAND PRESS. It is assumed that *only one* of these machines was used for BOOK PRINTING. Soon after this, Koenig and a fellow-countryman, Andrew Bauer, constructed a flat-bed machine with a continually revolving cylinder. Two of these machines, called cylinders, were erected in *The Times*, London, and the issue dated Nov. 29, 1814.

Later, a machine was constructed to print upon both sides of the sheet before delivery, and these machines were in operation until 1827. Koenig returned to Germany in 1817, and Applegarth and Cowper, engineers of *The Times*, built a machine in 1827 for printing on one side of the sheet and capable of giving 4,000 impressions an hour. This was in use until 1848, when Applegarth in-

tr. in a vertical position and which on the type was by means secured
of wedge-shaped column rules. Around the type cylinder

spell were grouped impression cylinders.

No ~~A~~ run in

m/ ✓ The output of this machine was eight thousand impressions per hour.

There was only one of these machines made and

it was ~~there were~~ ultimately replaced by the Hoe type, followed

by the Walter rotary perfecting press in 1768.

1868? Author! Please verify

Awkward construction. Founding by Robert Hoe of the American workroom

Suggest rewriting—

Proprietor-owned machinery printing manufacturing firm, built a

new-style press.] This was known as the Hoe type revolving

ing machine. The type cylinder was placed efficiently in a

tr. as shown firm, horizontal position and then in cast-iron beds by special

type secured by special locking up apparatus.

9/11 The bed represented one page of a newspaper.

wf. Grouped around the type cylinder were four, six or ten wfs.

impressions cylinders, each of which had feeders laying

on sheets of paper.



vented a new type of machine with cylinders in a vertical position and on which the type was secured by means of wedge-shaped column rules.

Around the type cylinder were grouped eight impression cylinders. The output of this machine was 8,000 impressions an hour.

There was only one of these machines made and it was ultimately replaced by the Hoe type, followed by the Walter rotary perfecting press in 1868.

In 1846, Robert Hoe, founder of the world-renowned American printing machinery manufacturing firm, built a new style of press. This was known as the Hoe type revolving machine. The type cylinder was placed efficiently in a firm, horizontal position and the type secured in cast-iron beds by special locking-up apparatus.

The bed represented one page of a newspaper. Grouped around the type cylinder were four, six, or ten impression cylinders, . . . each of which had feeders laying on sheets of paper.

Bad Break or Bad Make-up

These two terms describe certain forms of poor typography, such as incompletely completed lines beginning a page, called *widows*, ill-proportioned lines alongside a cut, and unequally balanced columns. A *widow* may be done away with by editing the reading-matter. *Example 1* shows the widow at the top of the right-hand column, with copy added to the last line of the left-hand column. *Example 2* shows the same two columns with the *widow* eliminated.

Daycos are bears for punishment — their rowdy jousts with inks or washes never cause them to go dead or sticky — never cost them their perfect affinity for ink — never cause them to vary due to changing

atmospheric conditions.

All over the nation lithographers report that durable Daycos outlast and outperform ordinary rollers. When "murder runs" are on high-speed presses, Daycos always lead.

*temperature, which
has a direct effect
on changing*

Example 1

Daycos are bears for punishment — their rowdy jousts with inks or washes never cause them to go dead or sticky — never cost them their perfect affinity for ink — never cause them to vary due to changing temperature, which has a direct

effect on changing atmospheric conditions.

All over the nation lithographers report that durable Daycos outlast and outperform ordinary rollers. When "murder runs" are on high-speed presses, Daycos always lead.

Example 2

Note following examples of defective make-up and subsequent improvement. In *Example A*, the second column begins with a line that belongs to the title at the bottom of the first column. In *Example B*, the line has been brought back to its correct position. Note improvement both in clearness and in the make-up of the columns.

MARKS USED IN PROOFREADING AND HOW TO APPLY THEM

The ablest business minds—the men who have had most to do in building present-day American business—have contributed greatly. Read the names of just a few of them:

EDWARD R. STETTINIUS, JR.
Former Chairman of the Board
United States Steel Corporation

ALFRED P. SLOAN, JR.
Chairman of the Board
General Motors Corporation

MAJOR B. FOSTER
Chairman, Dept. of Banking and

Finance, New York University
THOMAS J. WATSON
President, International
Business Machines Corp.

FREDERICK W. PICKARD
Vice-President, E. I. du Pont
de Nemours & Company, Inc.

But we do not urge you to send for it. If you are the type of man for whom the Institute Course and Service has been constructed, if you are determined to take advantage of the rich opportunities of the next five years, you will send for it.

Example A

The ablest business minds—the men who have had most to do in building present-day American business—have contributed greatly. Read the names of just a few of them:

EDWARD R. STETTINIUS, JR.
Former Chairman of the Board

United States Steel Corporation

ALFRED P. SLOAN, JR.

Chairman of the Board

General Motors Corporation

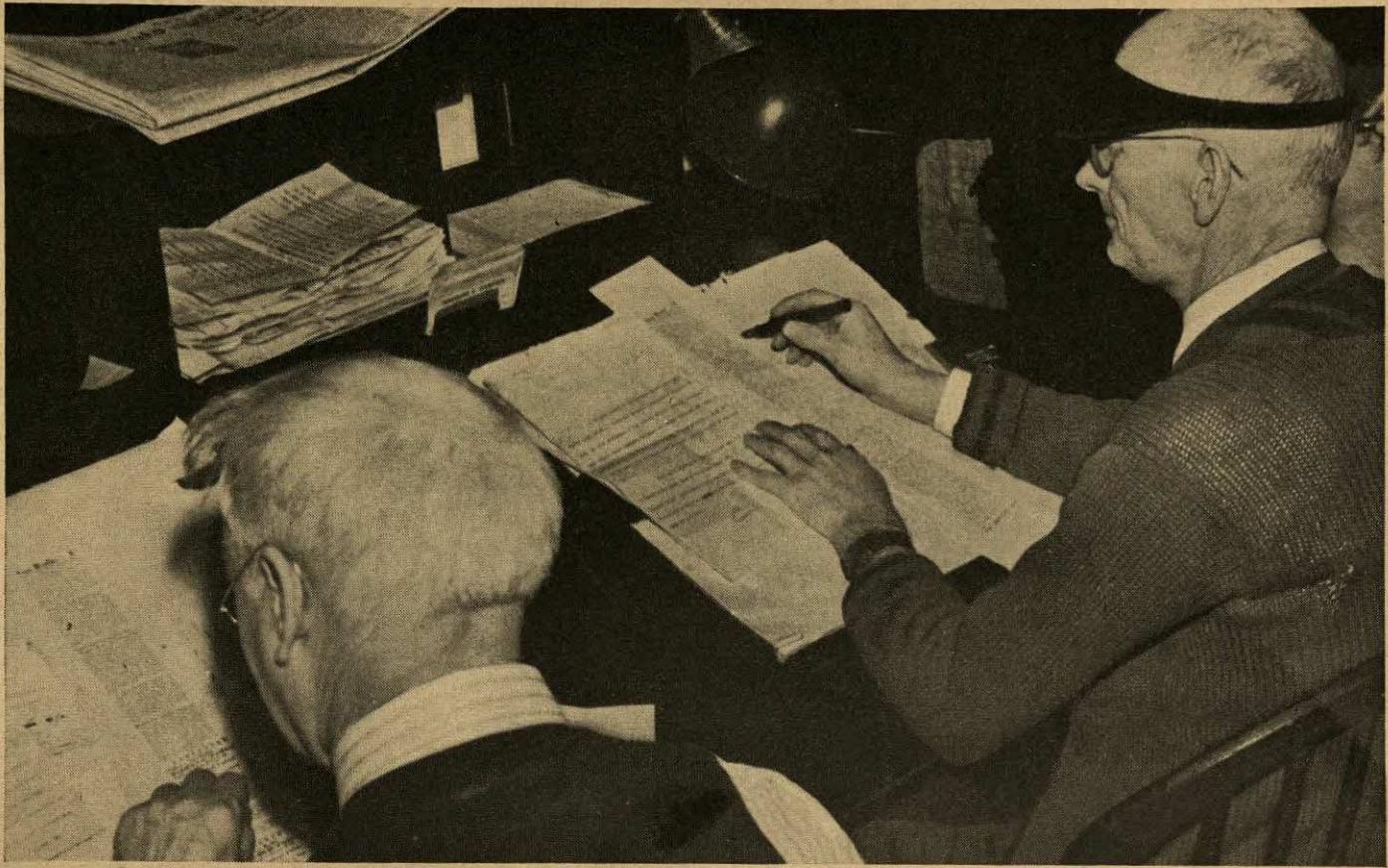
MAJOR B. FOSTER

Chairman, Dept. of Banking and
Finance, New York University

THOMAS J. WATSON
President, International
Business Machines Corp.
FREDERICK W. PICKARD
Vice-President, E. I. du Pont
de Nemours & Company, Inc.

But we do not urge you to send for it. If you are the type of man for whom the Institute Course and Service has been constructed, if you are determined to take advantage of the rich opportunities of the next five years, you will send for it.

Example B



Section of proofroom of the New York *Herald Tribune*

CHAPTER III

Practical Work of Proofreading

IT IS THIS WRITER'S BELIEF, based on careful research of virtually all available source material, that never before has the practical work of proofreading been so completely described, explained and illustrated graphically as demonstrated in this chapter.

It is strongly suggested that this chapter be read and reread until its contents are thoroughly assimilated and understood, for *every phase of it* is based on the writer's practical experience, over a period of thirty years, in proofrooms of newspapers, magazines, book-plants, Bible-printing plants, commercial and job-printing shops, advertising typographers and trade-composition plants. The author has also had wide experience in the proofreading of text for the gravure process, photo-lithography, reproduction proofs, automatically typewritten letters, multigraphing, bond certificates, real estate and mortgage contracts, legal briefs, law directories, imprinting, surprinting, etc., many of which have been gone into comprehensively.

Moreover, the respective experiences of the most outstanding authorities have been studied, analyzed and compared, in order that every phase of the work exemplified herein may be found thoroughly practicable no matter what the type of proofreading in which one is engaged.

THE ART OF PROOFREADING DEFINED

The procedure of proofreading is inherently a series of sequential operations, being a continuous process not unlike the links of a moving chain. Using the analogy of the "moving chain" as a basis of reasoning, let us consider proofreading in the same sense, that is, each step or procedure *must be connected with the preceding or following step without any break in the chain of sequence.*

Nine Fundamental Steps

There are nine fundamental steps in proofreading—comprising the whole procedure—from the first setting of the manuscript, or "copy," to the final press-sheet immediately preceding the printing of the work. However, these *nine fundamental steps* cannot be rigidly adhered to, for there are

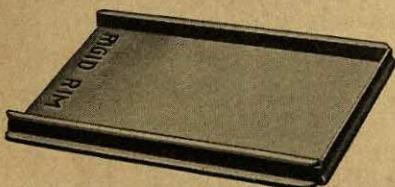
many occasions when the pressure of time or circumstances will compel a deviation from, or an abridgment of, the sequence. These deviations or abridgments from the regular routine of proofreading are fully explained in the subsequent pages.

The *nine fundamental steps in proofreading* are as follows:

- | | |
|---------------------|----------------------|
| 1. The Galley-proof | 5. Author's Revision |
| 2. First Revision | 6. The Page-proof |
| 3. Second Revision | 7. The Stone-proof |
| 4. Third Revision | 8. The Foundry-proof |
| 9. The Press-sheet | |

I. The Galley-proof

After the manuscript, or *copy*, has been converted into type, the following operations utilize two forms: (1) hand-type and (2) machine type or *slugs*. Hand-type may be separate pieces of foundry-type laid in the typecase, or it may consist of *Monotype*, *Ludlow*, and other processes. Machine-type, or *slugs*, is the product of keyboard slug-composition machines, which are also called line-composing machines. These machines produce automatically lines of type, which lines have a solid, continuous base. The type — whether hand or machine — must now be proved or printed, so it is placed on a *galley*, which is an oblong tray, made from pressed steel, with upright sides, as shown below:



Challenge Rigid-Rim Steel Galley



Challenge Pressed-Steel Galley

Made in all standard job and newspaper sizes by the Challenge Machinery Company, Grand Haven, Michigan. Courtesy of O. T. GYLLECK, Advertising Manager.

These galleys have a standard length of $23\frac{1}{2}$ inches. Their width, however, varies according to the kind of matter set. Some galleys come as narrow as $2\frac{1}{8}$ inches. The standard widths of newspaper galleys are $3\frac{1}{4}$, $6\frac{1}{4}$ and $8\frac{1}{2}$ inches.

In addition to the foregoing, there are other types of galleys used for commercial and job printing, that is, the printing of catalogs, broadsides,

folders, booklets, magazines, etc. The sizes of these galleys are, generally, $8\frac{3}{4} \times 13$ inches, 10×16 inches, and 12×18 inches. There are galleys much larger in size than these, but they are used infrequently. It now can be readily seen how apt is the term *galley-proof*, which means a proof printed, or *pulled*, from type on a galley.

Pulling the Galley-proof. The galleyful of type is now placed on the bed of a press, called a *proof-press*, the face of the type is inked, and a narrow sheet of paper — about five to seven inches wide and twenty-five inches long — is laid on the type, a heavy cylinder rolls over it and the result is a *galley-proof*.

What Kind of Paper Should Be Used? The kind of paper used in pulling galley- and page-proofs is largely determined by the different types of printing done.

Newspapers. — Ordinary reading-matter which is to be printed the same day is proved on newsprint paper, usually the same quality as the publication itself. Where advertisements, editorials, feature articles, and illustrated sections are to be submitted to their respective sources for careful examination, a better quality of paper is used, ordinarily a coated or machine-finish stock.

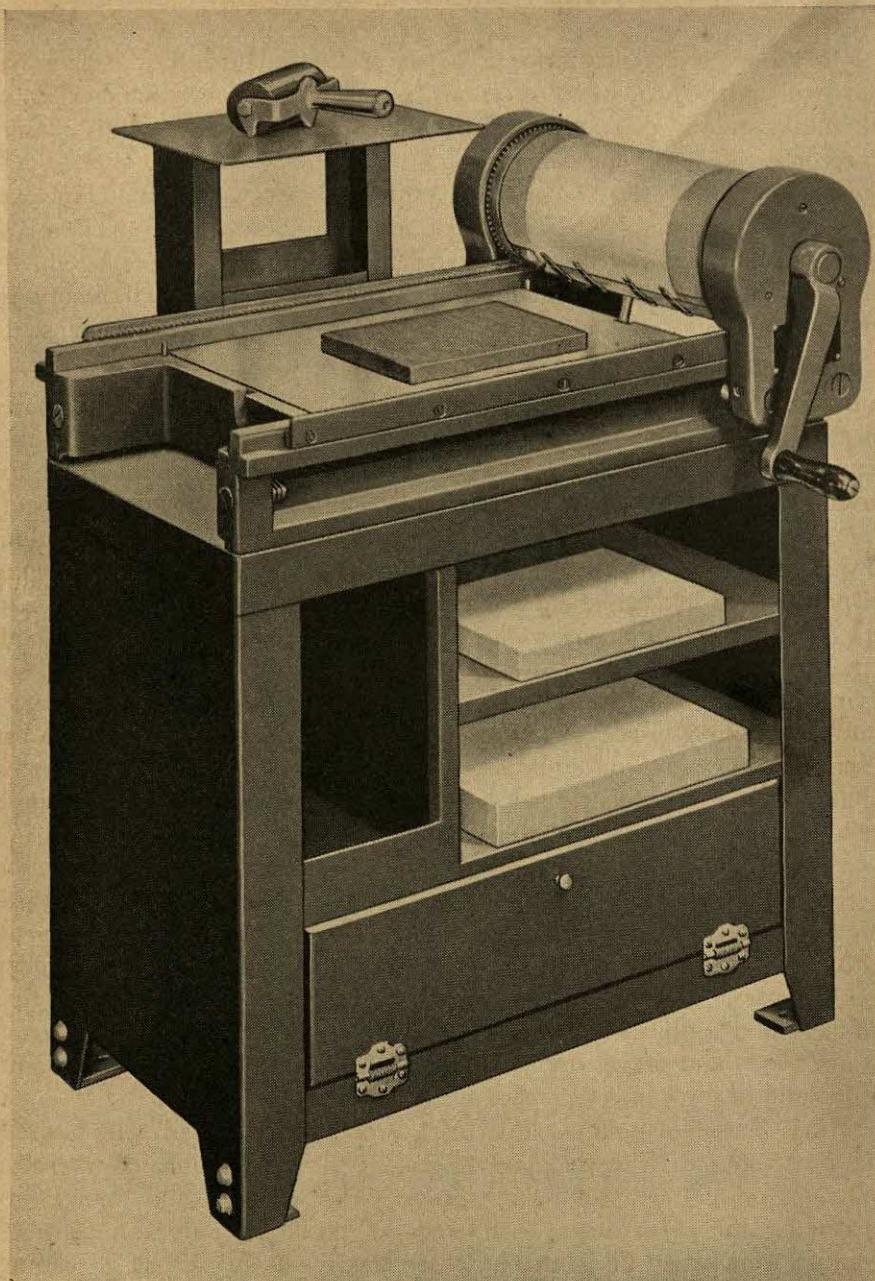
Magazines. — The proofs of magazine-pages are pulled on a paper with a hard, smooth surface so that the type and illustrations may print sharp and clear.

Monthly and Weekly Trade Papers. — Here the quality of the paper used for proving is ordinary machine-finish or something similar.

Commercial (Book and Job). — The paper used for proving in commercial (book and job) printing-offices ranges from ordinary newsprint to supercalendered paper, depending on the quality of work. Where proofs are to be shown to a customer, the paper is usually a fair quality of coated stock.

Advertising Typography. — Since this type of composition is ordered by advertising agencies that handle accounts for large national advertisers, the proofs must be as nearly perfect as if they were a part of the completed job. Hence, the paper is of excellent quality with a highly coated surface.

Reproduction Proofs. — Reproduction proofs are used for surprinting (printing a picture on a type background or vice versa; printing jet-black type across a background of gray-toned type) pages that are to be enlarged or reduced, and proofs for printing by the photo-lithographic process. These proofs are pulled on extra-heavy, highly coated stock of the finest quality obtainable.



No. 1 VANDERCOOK PROOF-PRESS. A proof-press that equals in accuracy and impressional strength the finest photo-engraver's proving machine. It gives quality proofs of halftones up to 15" x 17 $\frac{1}{4}$ " in size. Courtesy of E. O. VANDERCOOK.
General Manager, Vandercook & Sons, Chicago, Illinois.

My own preference is for a paper of fair quality and inexpensive, that will print text or illustrations satisfactorily, and that will take ink marks of any color without spreading or blurring. For this reason, I recommend, without reservation, *American English Finish Book*, manufactured by the American Writing Paper Company, Holyoke, Massachusetts, or any other paper of similar quality. This paper is free from lint and dust, takes up to 120-line screen halftones, and is exceptionally adaptable for catalog or textbook proofs, where sharpness and clarity of type are essential.

What Kind of Ink Should Be Used? The quality of ink used in pulling proofs is of great importance. The same ink will not print clearly on all types of paper. What is good enough for newsprint may be unsatisfactory for proving on coated stock. The wrong kind of ink used for proving on paper with a coated finish will cause it to spot or blur. *Reproduction Black*, made by the International Printing Ink Corporation, New York, N. Y., or any other ink of similar quality, is ideal for proving purposes. This ink comes in two grades — (1) *Reproduction Black* and (2) *Newspaper Reproduction Black*. One marked feature common to both types is that the ink will stay on the rollers an entire working day without drying up. *Reproduction Black* is a firm, medium-bodied ink, made specially for pulling proofs on supercalendered and coated stock of every description. *Newspaper Reproduction Black* is a softer-bodied ink, adapted for the pulling of proofs on newsprint and various types of machine-finish book papers.

For accurate and rapid proofreading, there must be the combination of the *right* paper and the *right* ink. Assuming that the paper is hard, smooth, and free from holes, knots and creases, the ink should have a fairly black appearance. When proofs are grayish in appearance, they should be sent back to the composing-room to be replaced by those that are clear and legible. Finally, poorly inked proofs are a tremendous strain on one's eyes and nerves and are certain to be the direct cause of serious errors, and of impeding the speed of the proofreader.

This matter of pulling clear, black proofs cannot be overemphasized. The proof-boys, or whoever pulls the proofs, should be educated to realize that light or dull, grayish-looking proofs place a severe and unnecessary burden on the proofreader, who is in no position to do conscientious, accurate work when he is unable to see clearly the matter he is reading. Printers or composition plants should spare no pains to remedy this condition, which is by no means uncommon throughout the country, as poorly inked proofs are a direct cause of inaccurate proofreading. A good plan would be to have a little printed notice placed near the proof-press, reading as follows:

NOTICE!

We supply the proper paper and ink for the pulling of proofs, and urge you to exercise diligence in obtaining a good black color. *Please bear in mind that accurate proofreading cannot be done when the type and cuts on the proofs have a dull, grayish appearance.*

Other Causes of Defective Proofs. The proofreader should be familiar with the many other factors that are a direct cause of pulling defective proofs.

Type Off Its Feet.—When the base of the letter or the slug does not rest firmly and evenly on the galley, only a portion of each letter will print on the proof. This means that the type, whether set on a slug or a line of separate characters, is *off its feet*. (*See illustration.*)

Now is the time for all good men to

Now is the time for all good men to

Now is the time for all good men to

These lines are *off their feet*

Defective Letter or Letters.—Occasionally, some specks of metal adhere to the face of the letters. This may be caused by particles from an electric saw, or the defective letters may be due to lack of brushing the surface of the type thoroughly. When this occurs, the following happens:

Among speakers scheduled for the morning session are Howard D. Shaw, Continental American; Frederick W. Floyd, Columbian National; Miss Beatrice Jones, Life Underwriters' Association of City of New York; Herbert Thompson, Arthur Kudner, Inc., and Seneca Gamble, Massachusetts Mutual. This session will be open to members of all classes.

Defective proof caused by pieces of metal on face of type

PRACTICAL WORK OF PROOFREADING

Sawing Off the Ends of Lines Because of Miscalculation.— Slugs are often cast much longer than the actual measure of the type to avoid changing the measure of the mold. The excess length of the slugs is then sawed off, which sometimes removes part of the letters at the end of the lines, as illustrated below:

At least one premium must be paid not less than 30 days prior to entry into service. Policies issued on a **preliminary term** basis will be excluded, although if on a regular term basis they will be construed as under the Act, as will all other types of regular insurance policies.

Policy loans, due premiums and any other indebtedness must not be equal to, or greater than, 50% of the cash value as of the date of the application. Accumulated dividends, or the value of paid-up additions, will be added to the cash value in making this calculation.

Ends of lines sawed off because of miscalculation

Failure to Remove Burrs or Superfluous Metal from Bottom of Slugs.— Occasionally, specks of dirt or metal under the bottom of the slugs raise the surface slightly over type-high, causing the ends of the lines to punch through, as shown in following example.

At least one premium must be paid not less than 30 days prior to entry into service. Policies issued on a **preliminary-term** basis will be excluded, although if on a regular-term basis they will be construed as under the Act as will all other types of regular insurance policies.

Policy loans, due premiums and any other indebtedness must not be equal to, or greater than, 50% of the cash value as of the date of the application. Accumulated dividends, or the value of paid-up additions, will be added to the cash value in making this calculation.

Ends of lines punching through because of specks of dirt
or metal under the bottom of slugs.

Imperfectly Joined Slugs.— Lines more than thirty picas long are frequently set on two slugs. If the ends of these slugs do not join perfectly, a streak of white shows through the center. This can be corrected by scraping the sides of the slugs with a knife, or shaving them slightly on the saw.

Burrs Formed by Worn Matrices.— After a matrix, or "mat," has been worn or damaged, the letter it casts will reveal superfluous spots or hairlines. These mats should be discarded and replaced by new ones.

Cuts That Are Over Type-high.— When a cut is more than type-high (the standard height of type is 0.9186 of an inch), the type may not show up clearly or evenly. In such an event, the judicious thing to do is to instruct the engraver to make the cuts type-high before attempting to print from them.

Failure to Care Properly for Proof-press.— Assuming every other factor to be perfect, the proofs will still be inferior if the proof-press is not always in first-class condition. (1) The press must rest on an even surface to prevent it from wobbling or vibrating. (2) The bed of the press and the cylinder-bearers should be kept absolutely clean by wiping them off several times a day with a fresh, oil-soaked cloth. (3) The rollers are of vital importance for the pulling of good proofs. They should be of the best quality obtainable, and in accord with the seasons. The usual practice is hard rollers in the spring and summer; soft rollers in the fall and winter. An extra set always should be on hand for an emergency.

Rollers Should Be Washed at the End of the Day's Work Without Fail.— This is sometimes neglected in shops having a regular night force. It is unwise economy to use an inferior washing solution or a poor quality of wash-rags. Ink spots on any part of the roller's surface should not be tolerated. One frequently finds the ends of the rollers full of ink sediment. This is caused by careless or indifferent washing. To repeat, good proofs can be pulled only when the rollers are free from dirt and dried-ink spots. The tympan sheet, placed around the cylinder, is usually oil-manila paper made specially for proving purposes. This top sheet should not be used when it is torn, soiled, or worn out by too many impressions. In changing the top sheet, care must be taken that it is free from creases, that it does not bulge, and that it fits tightly and smoothly around the cylinder. If all these factors have been taken into consideration, good proofs should be the rule, not the exception.

System and Order in Galley-reading. When a galley-proof comes into the proofroom, it has several forms of identification: (1) the number of the galley; (2) the job number; (3) the date; (4) the name of the operator, and sometimes the number of the machine at which he works; (5) the face of type, the size, and the width it is being set. The following is a reproduction of an actual identification slug.

Galley 19

JOB NO. 2285

January 19, 1949. W. Smythe (4)

10-pt. Baskerville on 12-pt. slug, 28 picas.

Let us assume that you have been given fifteen galleys to proofread. Then let us go through the various steps preparatory to the actual proof-reading. *First*, you scan the galleys quickly to see if any proofs are too

light to read. Should there be some, they should be returned with a request that better proofs be pulled. *Second*, the galleys are thumbed to see that they are in consecutive order. *Third*, the identification slug is checked to make sure that it is the same on every galley, especially the number of the job. *Fourth*, the copy should be checked against the galleys to make sure that no copy or galley-proofs are missing. If it is found that there is less copy than galley matter, try to obtain the additional pages of copy.

Frequently a batch of *rush copy* is divided among several operators. Probably twenty *takes* (a portion of copy given to one man) do not make over three galleys of text. In this case each *take*, about four to six inches deep, has an identification slug consisting of the galley number and the operator's name or number, as:

2—WAR

Jones

6—Financial

Five

The first slug means that it is the second take of war news, and set by operator Jones. The second slug identifies the proof as the sixth take of financial news, set by the operator on machine number five.

The Mark-off.— Unless the reading has just begun on galley one, an exceedingly important feature is the *mark-off* — a mark made on the *copy* to indicate the ending of one galley and the beginning of another. As the copyholder continues reading, the proofreader notes that he is approaching the end of the galley. When he comes to the last word he signals the copyholder by raising his hand or by some other sign mutually understood. Let us say the last word is *reasoning*. He says aloud: "Reasoning — *mark-off*, 10." The copyholder then makes a line on the copy directly between this word and the following one, and writes the numbers of the ending galley and the following galley in the margin of the copy as follows:

That was the reasoning they used

10
11

Note particularly the formation of the mark-off: From right to left, a horizontal line over the words, continued vertically, and followed by another horizontal line under the words. Also observe the galley notation to go in the margin of the copy. It is incorrect to write the number of the ending galley only, as 10. One should always write the ending galley and the beginning of the next, as:

—
10
—
11

Unless one is very careful, it is easily possible to make the mark-off in the wrong place. Let us take the following illustration to prove this point

That was the reasoning they used a
decade ago, and the reasoning they
used at the turn of the century.

In the foregoing sentence, the wording in the first two lines is similar. Now, should the mark-off be after the word *reasoning* in the *second* line, the unwary copyholder might let her eyes wander to the same word in the *first* line. The best way of avoiding this kind of error is to call out a few words preceding the mark-off, as "Decade ago and the REASONING." This kind of repetitive writing is quite common in legal work and in technical books, the types of proofreading where wrong mark-offs are quite possible.

The Proofreader's Signature. A reader never should put his name on a proof until he has finished reading it. There are some readers who sign the proof before they begin to read it. This is quite hazardous, for if an interruption should occur so that the galley-proof is sent to the composing-room only partially read, there would be no way for the reader to show that he did not read the whole galley. The proofreader who has just entered this calling should form the habit of performing the regular routine correctly and without strain on his nervous energy. This applies with equal force to readers of several years' experience. After the galley-proof has been read, the reader places his signature in the upper right-hand corner of the proof. In addition to his name, the date should also be recorded. In some proofrooms, on certain types of work, the proofreader reads aloud from the galley while the copyholder listens intently as she concentrates on the copy word for word. However, the usual method — which experience has proved to be the most accurate — is to have the copyholder read aloud to the proofreader. There are also occasions when the proofreader compares the copy with the galley-proof without the help of a copyholder. This method of collating or comparison is termed *horsing*. How to sign the proof depends on the kind of reading done.

PRACTICAL WORK OF PROOFREADING

Let us assume that the proofreader's name is JONES and the copyholder's SMITH. If the copyholder should read to the proofreader, the signature would be *S to J*. If the proofreader should read to the copyholder, the signature would be *J to S*. If the reader *horses* the galleys, the signature would be *J*. In the signing of proofs, the question often arises whether the reader should use initials or his full name. Where but one proofreader is engaged, initials are satisfactory. The case is different, however, where several readers are employed in a proofroom. Here readers and copyholders may have names beginning with the same initial. If letters only are used in signing proofs, confusion might result. Where more than one reader is employed, it is preferable to write the names, as *Jones—Smith* or *Jones/Smith*.

The Use of Ink or Pencil. In the majority of well-conducted proofrooms the custom is to use fountain pens and black ink for galley-reading. This is excellent practice, for ink marks are quite legible and cannot be erased easily. It is not good policy, however, to be dogmatic about the use of ink, for there are occasions when a pencil is not only satisfactory, but preferable. Take the case where proofs are pulled on cheap newsprint paper or on a highly coated stock. In the first instance, the ink may spread and become illegible; in the second, it is quite difficult to write with ink on a highly coated surface. In these two cases, a pencil — black or colored — would be far more satisfactory than a fountain pen. As previously mentioned, the ideal combination would be a paper with a satisfactory printing surface that would take ink marks sharply and clearly. Since this goal is as yet unattainable, there can be no valid objection to the use of a pencil in marking proofs, provided the corrections are made neatly and legibly.

Co-ordination Between the Proofreader and the Copyholder. The efficiency of a galley-reader is largely affected by his copyholder. She should have at least a high-school education; and it is essential that she read distinctly and rapidly. Where there is proper co-ordination, the following procedure takes place: While the reader is straightening out his galleys and cursorily examining them, the copyholder is carrying out her part of the routine. She flattens out the copy so that the pages do not curl while she is reading. She then thumbs the pages to check their numerical order. (*At this point, may I digress for a moment to state that the qualifications and duties of a copyholder are treated comprehensively in Chapter Five.*)

It is not only essential that there shall be harmony between the reader and copyholder, but in addition the respective responsibilities of each must be combined so that the work may proceed with a minimum of resistance and a maximum of productiveness. As the copyholder begins to read, she is aware subconsciously of the reader's reactions and what they indicate.

As he concentrates on the proof he moves his body or his writing-hand continually. Some of these movements are meaningless; others meaningful. The copyholder soon learns which ones she should watch intently. For instance, while she is reading, should the proofreader lower his hand to nick a word which may be spelled two ways, she continues uninterruptedly. But if he does not hear her pronounce a connective, an article or a suffix, his reaction is entirely different. She recognizes his gesture at once and repeats the word more distinctly. It is in the marking of typographical errors, in the making of queries, and in the indicating of wrong-font letters and wrong indentations, etc., by the proofreader where the copyholder conserves the time of her associate and herself.

While reading, she should know *exactly* by his reaction when he will stop for a moment to mark an error, or reflect on something that is puzzling. She should watch him intently for his signal to go ahead. Some of the stops may be only for a moment, others for a little longer. No matter how many times during the reading of a galley he may ask her to pause, she should synchronize her reading with his requirements, stopping and starting effortlessly and without friction. It is this type of co-ordination between the reader and the copyholder that makes for accuracy and rapidity in galley-reading.

In certain types of commercial reading, and most always in newspaper reading, the proofreader reads aloud from the galley-proof while the copyholder follows the copy visually. The only justification for this practice is that the proofreader can regulate his speed, stopping and starting according to his necessities. While reading, he can correct the more common typographical errors without pausing, and he can grasp the sense of a paragraph more incisively. This method is satisfactory when the copyholder is a person with an exceptional sense of responsibility. It is likewise satisfactory when two persons are equally matched in ability and experience. On the other hand, when the copyholder is a young person, whose experience and sense of responsibility are inferior to those of the proofreader, the method of reading aloud to the copyholder is fraught with danger of passing serious errors. Some of these errors that the copyholder is likely to pass are misspelling of proper names, singular instead of plural, omission of an important connective, the substitution of a wrong word whose sound is similar, failure to hear endings such as *ed*, *er*, *or*, and *ing*; and most dangerous of all — an *out, see copy*. Proofreaders make a general practice of checking up on copyholders to whom they read aloud by purposely leaving out a word or two or inserting something that is not in the copy — ostensibly to prevent them from diverting their attention from the copy through mind-wandering. While reading aloud to the copyholder may be practiced safely under certain conditions, the consensus of proofreading

PRACTICAL WORK OF PROOFREADING

experience reveals that proofreading can be done with far greater accuracy when the copyholder reads to the proofreader.

The Prime Importance of Galley-reading. Galley-reading may be defined as the first reading of matter that has just been set up and of which galley-proofs have been pulled. The galley-reader should be familiar with the basic principles of proofreading. An accurate knowledge of these principles is essential if one is to become a capable galley-reader.

Principles of Proofreading Defined. In order to clarify the mental and physical processes involved in proofreading, let us compare the *proof-reading of galleys* with *ordinary reading* of books and newspapers by the average layman. When the average person *reads*, he is performing a mental function that enables him to *read for pleasure or for information*. When the average proofreader *reads*, he is performing a mental function that enables him to *read for the purpose of discovering errors in spelling, punctuation, grammar, etc.* The average reader (not proofreader) is familiar with at least two thousand words which he recognizes singly as an entity, a *word-picture*. Words such as *an, and, play, ground, don't, does, make, explain, understand, refuse, etc.*, because they are seen continually, present a complete picture to one's vision. Specifically, the average person *reads whole words, not separate letters of words*. Because he reads whole words he rarely notices such errors as *gound (ground), dont (don't), explian (explain), aud (and), etc.*

The proofreader's objective is the discovering of mistakes. He does not read for pleasure or for specific information, hence he achieves his purpose by *reading carefully the separate letters of words, and not the words themselves.*

Let us now observe the striking contrast between READING and PROOFREADING.

1. **THE AVERAGE LAYMAN.** He *reads* the word FURNSHING. Since he is quite familiar with this word, and he sees it as a complete word-picture, it is *unlikely* that he would notice the absence of the letter *i* between the *n* and *s*.

2. **THE PROOFREADER.** He also reads the word FURNSHING. But instead of visualizing it as a complete word-picture, he PROOFS each separate letter, thus:

F U R N S H I N G

Since his *focus of attention* (combination of mind and vision) is concentrated on each separate letter, he reads the word mentally, f-u-r-n-s-h-i-n-g, thereby instantly noting the omission of the letter *i*.

PROOFREADING AND COPY-PREPARATION

Let us now proceed with further examples of these basic principles:
As the *layman* sees the word: ASSISTANT.

As the *proofreader* sees the word: A S S S I S T A N T . Concentrating upon separate letters, he uses his *focus of attention* to read it as

a - s - s - s - i - s - t - a - n - t

Reading individual letters, the third *s* between the *a* and *i* becomes glaringly conspicuous.

As the *layman* sees the word: SUPEROIRITY.

As the *proofreader* sees the word: S U P E R O I R I T Y . He uses his *focus of attention* to read it as

s - u - p - e - r - o - i - r - i - t - y

The transposition of the *i* and *o* between the two *r*'s is observed with ease by reading the letters separately.

To conclude, the basic principles of proofreading, one of the *specific objects* of which is to detect typographical errors, are (1) READING SEPARATE LETTERS INSTEAD OF WHOLE WORDS and (2) exercising that mental function termed the *FOCUS OF ATTENTION*, which may be defined as *focusing the mental attention on the separate letters of a word simultaneously with visual concentration*. It is vitally necessary to realize that it is impossible to attain accuracy in proofreading unless one learns to synchronize the *focusing of the eyes* with the *focusing of the attention*. Note that the term *typographical errors* comprises misspelled words, transpositions, doublets, turned letters, wrong fonts, bad alignment, wrong indentations, etc.

Synchronizing Eyesight and Hearing in Galley-reading. One of the most vital needs in galley-reading is to acquire the ability to synchronize the eyesight and hearing. This can only be done efficiently when one realizes the essential role such synchronization plays in achieving accuracy. No two copyholders have the same style of reading, nor do they read at the same gait. Moreover, each has certain characteristics that merit observation and study. In a proofroom where there are several readers and several copyholders, it is wise to select the team according to the way in which the traits of the copyholder and the proofreader harmonize. For instance, a *swift* copyholder should not be paired up with a reader who is geared for a lesser rate of speed.

Conversely, a copyholder who reads distinctly but not rapidly should not be assigned to a proofreader who is endowed by nature to read speedily. The reader who is nervous, irascible and impatient should have a copyholder who is calm, patient and not likely to get rattled by the proof-

PRACTICAL WORK OF PROOFREADING

reader's idiosyncrasies. A highly strung, nervous copyholder should be teamed with a reader who is calm, genial, and *easy to get along with*. All this careful selection leads to the successful accomplishment of the vital objective, namely, *synchronizing eyesight and hearing*, as will be exemplified further on.

It is reasonable to assume that a proofreader's ability to concentrate intensely will be developed to a greater degree when his copyholder co-operates with him than when she fails to co-operate, irrespective of whether that failure is motivated by incompetence or indifference.

Let us now consider the factors underlying the synchronization of eyesight and hearing in the reading of galley-proofs. The copyholder has flattened out the copy, and the proofreader, with the galley directly before him, has given the starting signal. The girl begins to read, and the proofreader is listening intently. Every word, every syllable, every symbol he hears, his eyes *must* see instantaneously. It is vital that he not only *see* accurately every word on the galley that the copyholder has *read* from the copy, but he must at the same time *spot* typographical errors, wrong fonts, doublets, wrong divisions, misspelled names, transposed lines, *outs*, etc.

There are other factors that may distract his attention to prevent his hearing every word spoken by the copyholder. These factors are (1) the scraping of a chair, (2) loud conversation, (3) the noises from type-casting machines, (4) the rumble of heavy presses, (5) the pounding of stone-proofs of 16- or 32-page forms about to go to press, and (6) the screeching of saws cutting through metal. Yet despite these handicaps, his *focus of attention*, his power of concentration, and the keenness of his hearing must outweigh all of the retarding elements that make it difficult for him to *follow* his copyholder with absolute fidelity.

He must learn to distinguish between assuming that he has heard every word spoken and *actually hearing every word distinctly*. There are proofreaders — optimists by nature — who do not hear every word spoken, and who hope that the words they did not hear enunciated have been set up. This is not the attitude of a realistic proofreader, for a realist knows that the very word or words *he does not hear distinctly* may be the very words with bad errors. Do not imagine or assume that you have heard the word pronounced correctly, that you have heard the sound of the plural or the suffix. Do not assume that the copyholder has pronounced clearly an article, a preposition, a conjunction, or a two- or three-letter verb. If you do not hear every word, every syllable, every name, every figure spoken distinctly beyond any doubt, insist that the copyholder repeat it so that you *will hear it distinctly*. There are some proofreaders who, because of inertia or natural disinclination, do not care to be too strict with their copyholders. They tolerate inefficient copyholding because strictness may pro-

duce coldness between them in their daily contact. This concept is not conducive to good proofreading. The primary object of a galley-reader is to maintain the highest standard of proofreading humanly possible. This can be attained only when the highest standard of copyholding prevails. *It now may be stated as a definite principle that synchronization between hearing and seeing cannot be attained if the proofreader does not hear every word, every syllable pronounced distinctly beyond any possible doubt.*

Assuming now that the proofreader has perfect reading co-operation from the copyholder, he still must be certain that he actually *sees* on the galley everything that the copyholder reads to him from the copy. This involves the two factors of *concentration* and *focus of attention*. The proofreader having heard the words read to him distinctly must see them instantly, and note errors simultaneously. It is disastrous to pass to the following line and worry mentally whether you have missed something in the preceding line. This distraction withers one's concentration, and the *focus of attention* is immediately broken. When this happens, the proofreader will fail to see conspicuous errors because while he is looking directly at them he is subconsciously thinking of possible errors he may have overlooked in the preceding line. If you are not certain that you have actually seen every word, every letter on which your eyes have focused, stop instantly and read them over again. This act accomplishes two basic objectives. If you have passed up any errors, they may be indicated in the margin; and you no longer worry subconsciously about something you think should have had more of your attention, thereby enabling you to concentrate your *sight* on the words that are registering simultaneously on your *hearing*.

To conclude, synchronization between eyesight and hearing in galley-reading is dependent on two basic factors: One must actually hear every word and letter spoken — not merely assume one has heard them spoken — and at that very instant see them reproduced accurately on the galley-proof. Thus the two important factors, *intense concentration* and *focus of attention*, are utilized for the purpose of co-ordinating the words the proofreader *hears* the copyholder *read* with the actual words he *sees* on the galley-proof, enabling him to *spot* errors instantly and to correct them at once.

Speed versus Accuracy. The ideal toward which every proofreader should strive is *absolute accuracy* in reading, performed in the *shortest amount of time*. However, it should be thoroughly understood that the paramount consideration in galley-reading is *accuracy*. In every well-regulated proofroom the word RUSH is understood to mean that galleys must be proofread as quickly as possible, always bearing in mind, however, the fact that the quality of the proofreading must never be slighted.

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The novice proofreader should realize that the relationship between accuracy and speed is the same as between cause and effect. The *cause* of speed in proofreading is accuracy and the *effect* of accuracy is speed. Let us now analyze the element of accuracy in proofreading and trace its relationship to speed. In practically every type of work — and proofreading is no exception to the rule — the rapid worker is the person so certain of his movements that there is perfect co-ordination between the command of his brain and the subsequent movements of his hands. He does not have to think whether the lever he touches is the right one — *he knows*; he does not have to wonder whether he is effecting the right combination — *he knows*. By the same token, the proofreader who is certain that he has heard every word pronounced, that he has not overlooked anything serious, moves along steadily and unerringly.

If he is not sure that a certain word is spelled correctly, if he sees another word divided differently, if he is in doubt as to the spelling of a well-known name, he will have to stop and verify these doubtful points, thereby delaying the work. If, on the other hand, he is a fair speller, if he knows how to divide words, and if he possesses a good informational background, he can proceed with his galley-reading with comparatively few stops, thereby achieving the objective of speed without sacrificing accuracy.

Speed in galley-reading is acquired gradually in accordance with the acquisition of a necessary amount of technical and educational knowledge. The more a galley-reader knows and the more certain he is of the knowledge he possesses, the speedier he will become. Basically, proofreaders should strive to broaden and perfect their knowledge so that their reading may be the height of accuracy. Speed as the natural corollary of accuracy will follow as naturally as the seasons follow each other.

The Qualifications for Galley-reading. *The primary purpose*.— The primary purpose of galley-reading is to make certain that the copy has been reproduced faithfully. Proofreaders would define it as *following copy closely*. This principle of *following copy* is not rigid; rather it is flexible in that it can be adapted to the particular situation involved, generally based on a customer's requirements.

When a manuscript has been prepared by a professional copy-editor, the prudent thing to do — excluding unmistakable errors — is to *follow copy even if it goes out of the window*. It should be taken for granted that the person who edited the manuscript had a definite plan in mind and will take the responsibility for any defects due to his shortcomings. There are other types of work, such as technical, scientific or mathematical copy, that should be strictly followed by the galley-reader. Again, in mortgages, contracts, legal records or financial documents, this adherence to the actual copy is so essential, that peculiar phraseology, obsolete phrases, ancient

spelling, odd capitalization and outmoded punctuation must be strictly adhered to.

On the other hand, there are many types of proofreading where the practice of slavishly following copy is not only deplorable but can be a source of serious trouble for the composing-room. Let me describe a few types of reading where the following of copy should be blended with the exercise of judgment.

Newspapers.—Copy on newspapers, because of intense pressure and time schedules, is often poorly prepared. On this type of work the proofreader has more latitude in deviating from the rule of *following copy* than in any other kind of proofreading. Newspaper proofreaders are required to be veritable *walking encyclopedias*. In addition to knowing the correct spelling of thousands of words, they must have an expert knowledge of the city where they live. They must know the names of the mayor, the councilmen, the heads of the various city departments. They also must know the spellings of the principal streets, theaters, prominent business buildings, parks, museums, monuments and art centers. They must be familiar with the correct spellings of the names of prominent politicians, judges, educators, social leaders, clubmen, clubwomen, and settlement workers.

Newspaper proofreaders must know thoroughly the style of the Paper where they work, and they must be familiar with its editorial policy. Faulty punctuation, poor sentence structure, ridiculous statements, repetitious words, libelous matter, the slurring of racial groups, and advertising publicity that inadvertently slips in as news must be caught and changed by the newspaper proofreader. Far from following copy, his duties are the very antithesis of that practice, for he should always be alert to the many types of errors that may cause his employers serious embarrassment.

The reader on a newspaper must be well informed nationally. He should know the correct spelling — first, middle and last names — of the President and the members of his cabinet. He should know not only their names but also the titles of their respective offices. Should the person who is the Secretary of War be called the Secretary of the Navy, the proofreader must be able to note the error and change it. He should know the spellings of the Chief Justice of the Supreme Court and his eight associates. He should be familiar with the names of the Speaker of the House, the Vice-President, and the prominent senators and representatives. He should know the correct names of the senators and representatives from his own state, and especially those who come from the city where he is employed. He should know the capitals of the forty-eight states, the territories and other possessions, the names of the principal rivers, canals, mountains, lakes, national parks, etc., and he should know something about sports, such as baseball, golf, tennis, and racing.

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Internationally, the newspaper proofreader should be familiar with the spellings of every country in the North and South American continents. One inexcusable error is to pass *Columbia* for *Colombia*. He should be familiar with their respective capitals and approximately where these countries are located. He should know something about the Panama Canal and the Canal Zone, and on which oceans the cities of Colon and Panama are located. He should know the correct spellings of the more prominent countries in Europe and Asia and their respective heads, and the names of the American Ambassadors to Great Britain, Russia, Japan, France, Italy, Turkey, and Greece, to mention but a few. He should be familiar with the various changes in high office, such as Premier, President, heads of the army and navy, etc., due to death, resignation, or removal from office. The foregoing is but a bare summary of the basic requirements demanded of a capable newspaper proofreader.

Printers of Current Books (Fiction, Biography, etc.) for Publishers.—On this type of work, proofreaders do not have to be as well informed as newspaper proofreaders. Most of the copy usually is edited somewhat better than newspaper copy, but considerable improvement could still be effected. This type of copy may be quite weak in styling, consistency, and punctuation. The proofreader is not allowed to *ring* any changes from copy except misspelled words. (*Note:* When the proofreader *rings* a word or letter in the margin of the proof, it means he is making a change that is a deviation from copy. This change is encircled to show that the error [?] is not to be charged against the operator.) However, the reader may query anything that in his opinion should be called to the publisher's attention. These queries usually comprise variations in spelling, capitalization, compounding and punctuation. The reader also may query doubtful grammar, poor sentence structure, misspelled names, repetitious phrases and incompletely quoted quotation-marks. It is not uncommon to see publisher's galley-proofs with an average of ten queries to each galley. There is a logical reason for these queries. Should the publisher advise the printer to make the changes the queries represent, the work involved is charged for extra. The printer's term used to describe this extra charge is *Author's Alterations*, which means literally that the publisher, as the *author* of the changes, has authorized their being made.

Trade Papers or Trade Magazines.—These publications comprise a type of printing that is done weekly or monthly. Most of the proofreading is on a *follow-copy* basis, although the readers usually are allowed some latitude, especially when the text is not in accord with the accepted style. The most important sections in trade magazines are the editorial page and the feature articles discussing technical or educational phases of specific industries.

Catalogs, House Organs, Broadsides, Booklets, Cookbooks, Trade Manuals, etc.—This type of commercial work is done by what is known in the industry as *book-and-job printers*, a term which means literally *printers of miscellaneous books and various kinds of job work*. The proofreading on this type of printing is of *exceptional importance* because the heads of the companies who contract for this work know virtually nothing about proofreading, depending wholly upon the printer for the accuracy of the work performed. Most book-and-job printers pay strict attention to the proofreading of their miscellaneous jobs, and give the proofreader great leeway in the marking of corrections. A capable book-and-job proofreader is prized greatly, and his position is one of considerable responsibility. This can be seen in its true significance when it is realized that many single orders cost hundreds and thousands of dollars, and where a few conspicuous errors in names, figures, dates, prices, codes, descriptions, transposed captions or wrong cuts may compel the reprinting of the job, at a heavy loss to the printer. It is not uncommon for present-day printers to feature *careful, accurate proofreading* in their advertising literature as an essential link of their service to customers.

It can now be realized that while the *primary purpose* of galley-reading is to see that the copy is faithfully reproduced, the proofreader is required to do much more than catch typographical errors. As has been shown, his knowledge cannot be too wide, or his education too vast. The more he *actually knows* the more versatile he is; and the more varied his experience, the better proofreader he will be, respected and valued highly by his employers.

Familiarity with Printing and Printing Processes Essential.—There are many authorities who believe that it is impossible for one to become a capable proofreader without practical experience as a printer. Because one is an experienced printer does not mean that one would develop into an efficient proofreader. There are many instances to show where compositors have tried for years to read proof, eventually taking up again their former trade. On the other hand, there are hundreds of men and women proofreaders who did not have even one day's experience as practical printers, yet whose abilities match up favorably with readers who actually have had printing experience.

My own opinion is that the outstanding proofreaders, as a class, are former compositors or operators who combine with their practical experience the essential elements that form the background of proofreading. However, as previously mentioned, it is definitely possible for either a man or a woman to become an able proofreader without having had actual experience in the composing-room. *But it is not possible to read proof efficiently without some knowledge of printing and printing processes*—

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knowledge that can be acquired through selective reading and keen observation. For those who feel that they probably never will have actual printing experience and yet who desire to learn enough about printing to enable them to become good proofreaders, I would suggest intensive reading of the *Inland Printer*, Chicago, Illinois; the *American Printer*, New York City; the *Graphic Arts Monthly*, Chicago, Illinois; "Proofreading," a department, conducted by Joseph Lasky, in *Who's Who in the Composing Room*, Brooklyn, New York; and the latest edition of the University of Chicago *Manual of Style*, Chicago, Illinois. These publications have regular departments pertaining to typography, presswork, make-up, typesetting (hand and machine), with general discussions of printing problems with which proofreaders should be familiar. In addition, another valuable book that one should own and study is the *United States Government Style Manual*, which can be purchased from the Superintendent of Documents, Washington, D. C.

The Proofreaders' Vocabulary. Every basic trade or profession has a specific vocabulary, consisting of words and phrases, by means of which the members thereof can understand and co-operate with each other in performing their various duties efficiently.

Proofreading, being an important element in the printing industry, has of necessity developed a vocabulary, or a list of proofreaders' terms. By means of these terms, proofreaders carry out and convey instructions either verbally or in writing to copyholders, typesetters, editors, authors, and purchasers of printing.

Whether one is a novice or a proofreader of many years' experience, a thorough knowledge of the terms and what they actually mean is essential to the proper performance of the various obligations incumbent upon a proofreader. *Printers' terms* and *proofreaders' terms*, in many instances, are synonymous. In some respects, this works out to the advantage of both printer and proofreader, for they are able to exchange ideas and convey instructions to one another in a language that each understands thoroughly. *The list of proofreaders' terms, which will be found at the conclusion of this chapter, beginning on page 258, represents a complete and up-to-date compilation.* A wide familiarity with these terms should increase the efficiency and capabilities of every ambitious proofreader.

The Various Errors That Should Be Caught in Galley-reading. It is paradoxical that college-trained proofreaders are often inferior, in their ability to catch errors, to proofreaders who have not had the advantages of a college education. This does not mean that education is a detriment to good proofreading; in fact, it is a decided advantage. The factors that

underlie efficient galley-reading are peculiarly identified with the practical routine of a printing-office and are rarely to be found in the college or university. Therefore, the college-bred proofreader, without this essential printing-office training in the technique of catching errors, is decidedly inferior to the non-college-trained reader *who has acquired this experience*. When this practical experience, plus college training, is combined in one person, the result is a proofreader extraordinary.

Theodore Low De Vinne in his classic textbook, *The Practice of Typography: Correct Composition*, illustrates the foregoing thesis with a graphic and pertinent example:

As a specimen of the value, relatively, of scholarship and unschooled but practical lynx-eyed observation, the following incident occurred a few years ago. A new edition of a well-known lexicon was brought out by a publisher, the editorship being confided to a scholar of high reputation. The proofs returned by him to the printer, during upward of four months, contained an average of sixteen corrections on each sheet. Before going to press the sheets were again read carefully by an alert proofreader who possessed but a moderate reading acquaintance with the language, and who spent one and a half days over each sheet. The practical reader, with but a limited education, made additional corrections, averaging through the whole period fifty-three on each sheet.¹

In the remaining pages of the section on galley-reading, various kinds of errors have been classified in groups and arranged in numerical order. There are sixty-two of these groups, including such items as misspelled words, bad punctuation, words spelled inconsistently, wrong indentations, transpositions, incorrect grammar, poor sentence structure, doublets, etc. Each of these groups has been treated exhaustively, with the purpose of describing and illustrating almost every kind of error that comes within the province of galley-reading. It is earnestly suggested that particular attention be given to *Group No. 1 — Misspelled Words* — of which a complete list, arranged in alphabetical order and fully described, begins on page 88.



The list of words on the following pages comprises an authoritative cross-section of words in constant use which the proofreader would likely be confronted with in his everyday work.

To achieve the writer's purpose, these words have been treated in a novel manner, the specific object of which is to illustrate as closely as

¹Quoted by Mr. De Vinne in his book, p. 311, from C. M. Smith, *The Workingman's Way in the World*, p. 285.

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possible the various misspellings immediately following the setting up of the type and the pulling of a proof.

In order that this idea may be exemplified faithfully, the misspelled word, followed by its correct spelling, is embodied in a sentence, *closely simulating the effect produced were the error in a line of the galley or page-proof.*

Furthermore, each word is treated thoroughly and painstakingly, contrasting graphically the **WRONG** and **RIGHT** spellings, with the object of familiarizing the proofreader with the types of errors he is expected to catch and correct.

It is strongly suggested that these graphic and comprehensive examples of various kinds of errors be studied intensively. As these numerous illustrations are assimilated, proofreading efficiency will increase in proportion to one's ability to adapt this list of words to the daily proofreading routine.

LIST OF WORDS COMMONLY MISSPELLED

| | | | |
|----------------|---------------|---------------|--------------|
| abattoir | advice | believe | consensus |
| abhorrence | affidavit | belligerent | consistent |
| absence | aggravated | beneficent | contemptible |
| absorption | aghast | borne | controllable |
| accede | agreeable | Britannia | coolly |
| accelerate | all right | buoyant | corduroy |
| accept | amateur | business | corespondent |
| access | ammonia | calendar | county |
| accessible | analogous | calender | craftsman |
| accidentally | analysis | canvas | curriculum |
| accommodations | announcement | capitol | customary |
| accompanying | answer | Caribbean | deceased |
| accomplice | Apollo | cemetery | delirious |
| accumulated | apparent | chauffeur | dependant |
| accustom | appearance | Cincinnati | descendant |
| achievement | appetite | coalesced | description |
| acknowledgment | appropriation | coherent | dessert |
| acquaintance | approximate | colossus | development |
| acquire | asinine | commission | dictionary |
| actually | assassinate | committee | didn't |
| adaptability | assiduous | comparative | dilapidated |
| addition | authoritative | compendium | diminish |
| address | awkward | complemented | diphtheria |
| adequately | | conceived | disappoint |
| adjacent | bachelor | confectionery | disastrous |
| admissible | balloon | confidant | discipline |
| admitting | battalion | connoisseurs | dissipate |
| advantageous | beginning | | |

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| | | | |
|---------------|-----------------|---------------|-----------------|
| divine | gardener | interrupted | medicine |
| doctor | gauge | invariably | mercenary |
| don't | generosity | irrelevant | merchandise |
| drunkenness | ghastly | irreparable | merchantmen |
| dual | government | irresistible | mettle |
| duchess | grammar | | millionaire |
| | grandeur | jackknife | miniature |
| earnest | grievous | jaguar | miscellaneous |
| effect | guarantee | Japanese | mischievous |
| effeminate | guttural | jaundice | moccasins |
| effervescent | | jealousy | momentous |
| elicit | handkerchief | judgment | mountainous |
| eligible | handsome | | murmurs |
| eliminated | harass | kaleidoscope | mutilate |
| embarrassment | hardness | kapok | mythical |
| encyclopedia | having | khaki | |
| endorsement | height | kindergarten | nadir |
| enemy | heinous | knickknacks | naphtha |
| equivalent | heyday | | narrative |
| ere | hindrance | laboratory | naturally |
| every | human | language | naval |
| exaggeration | hundredth | later | navigating |
| excellence | hurricane | leak | necessary |
| exercises | hypercritical | led | Niagara |
| exhilarating | | leeway | niggardly |
| exhorted | identified | leisure | ninetieth |
| existence | imagination | library | nocturnal |
| exorbitant | imitation | lieutenant | nonsense |
| experience | immediately | lightning | notwithstanding |
| explicitly | impedance | linoleum | nowadays |
| | impresario | liquefied | obbligato |
| facilitate | incessant | livelihood | obdurate |
| fatiguing | incidence | lodestone | occasion |
| February | incidentally | lodgment | occurred |
| fictitious | incompatibility | lonely | occurrence |
| fiery | incorrigible | lose | octopus |
| filthiness | incredible | | oculist |
| finally | independence | magnificent | Odyssey |
| flourished | indictment | maintenance | ominous |
| foreign | indispensable | mammoth | omission |
| foreword | inevitable | manifold | onerous |
| formerly | ingenious | manufactories | opposition |
| Fort Worth | innocuous | material | oppressor |
| forty | inoculate | mathematics | optician |
| friend | instantaneous | mattress | oratorio |
| fundamentally | instead | meant | orchestra |

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| | | | |
|---------------|---------------|----------------|----------------|
| parallel | preventive | rehabilitate | sovereignty |
| paralysis | principal | reins | sparsely |
| paraphernalia | prisoner | religious | species |
| parenthesis | privilege | reluctance | specimens |
| participle | probably | remembrance | spirituous |
| passed | procedure | rendezvous | stake |
| pastime | professor | renegade | stationary |
| pastor | proffer | reparation | statue |
| paternity | prominent | repetition | stature |
| pavilion | promontory | rescinded | statute |
| peasant | pronunciation | reservoir | straitjacket |
| peculiar | propeller | responsibility | stratagem |
| penance | prophecy | restaurant | strategy |
| pendulum | pumpkin | restaurateur | strenuous |
| penguins | pursue | rheumatism | stretched |
| peninsula | pursuit | rhythm | stubbornness |
| penitentiary | | rummage | suburban |
| perforation | qualified | | success |
| performed | quandary | sabbath | sufficient |
| permissible | quantities | sacrament | suffrage |
| perseverance | quarantine | sagacious | sugar |
| personality | quarreled | sailor | suite |
| perspiration | quarter | sandwich | superficial |
| persuaded | questionnaire | sanitary | superintendent |
| persuasion | quiescent | satisfactory | supersede |
| pertaining | quiet | scarcity | suppress |
| pervaded | quorum | scissors | surprise |
| Pharaohs | quote | seize | surrounded |
| phenomenal | | semesters | syllables |
| Philippines | radiant | seminary | symmetry |
| physician | radiator | separate | synonymous |
| pickerel | raise | sergeant | systematically |
| picnicking | read | shepherd | |
| plain | really | shoulders | tacit |
| plaque | realty | shrubbery | technically |
| pleasant | rebuttal | siege | temperament |
| poisonous | receded | significant | temporarily |
| ponderous | receipt | silhouette | tendency |
| possession | receive | similar | than |
| possibilities | receptacle | simultaneous | their |
| precede | reciprocal | site | therefore |
| preference | reclamation | slimmest | thoroughly |
| prejudice | recommended | sociable | thousandths |
| preparation | redundant | sophomore | three-eighths |
| preserved | reference | sought | to |
| prevalent | refrigerator | source | tobacco |

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| | | | |
|--------------|--------------|-----------|----------|
| tobogganing | unmistakable | vice | whether |
| too | until | victuals | which |
| topography | usually | vilify | withhold |
| torturous | usurious | villain | won't |
| tranquillity | utterance | visible | write |
| truculent | | vitamins | |
| truly | vaccination | | yacht |
| two | vacillate | waggish | yearned |
| tying | vale | waist | yeoman |
| tyrannical | various | waived | yield |
| undoubtedly | vein | Wednesday | you're |
| university | vengeance | weight | zealous |
| | vertical | weird | zenith |

I. MISSPELLED WORDS

It is essential to observe the order in which the following words are presented. The commonly misspelled form is given first in ITALICS, followed immediately by the correct spelling in BOLDFACE, enclosed in parentheses.

A

The *abbatoir* (**abattoir**) was located on the outskirts of the town. (The most common of errors in spelling is to misplace the double consonants. This word takes one *b* and two *t*'s. The correct spelling is *abattoir*.)

His feeling of *abhorence* (**abhorrence**) was quite pronounced. (This is one of a group of words where the consonant *r* doubles. Watch the spelling, *abhorrence*.)

The colonel's *absense* (**absence**) was caused by illness. (Words with the *c* or *s* in the last syllable are often confused. This word always takes the *c*, not the *s*. Note spelling, *absence*.)

His *absorbtion* (**absorption**) in his work continued for years. (This word is not derived from *absorb*, but from the Latin *absorptio*, hence the use of the *p*. Note the pronunciation, as well as the spelling, *absorption*.)

He decided to *acceed* (**accede**) to their demands. (Derived from the Latin *accedere*, which gives the two syllables *ac* plus *cede*; correctly spelled, *accede*.)

He was told to *accelerate* (**accelerate**) the speed of the pulleys. (The misuse of the double consonants is a common error. Associate this word with *celerity*, one *l*, which means quick motion. Correct spelling, *accelerate*.)

PRACTICAL WORK OF PROOFREADING

I will *except* (*accept*) the appointment. (Learn to differentiate between these two words. *Accept* is to take or receive; *except*, to exclude or push aside. Correct spelling, *accept*.)

He was given *excess* (*access*) to the apartment. (*Access* means admittance; *excess* is an amount greater than agreed upon. This synonym for admittance is spelled, *access*.)

Its central location makes it *accesible* (*accessible*) from all points. (Note single *s* should be double *s*. Correctly spelled, *accessible*.)

The injury was caused *accidently* (*accidentally*). (The adjective form of *accident* is *accidental*. The adverb is formed by adding *ly* — *accidentally*.)

There were *accomodations* (*accommodations*) for all. (This word, with one *m*, is a common typographical error. Look for two *c*'s and two *m*'s. Correct spelling, *accommodations*.)

While *accompaning* (*accompanying*) the governor, he studied the political situation. (This word is derived from *accompany*. Should the *y* be omitted preceding *ing*, it can be *spotted* at once by visualizing the verb *accompany*. Note correct spelling, *accompanying*.)

She was arrested as an *acomplice* (*accomplice*) in the commission of the crime. (Watch out for the second *c*. Correctly spelled, *accomplice*.)

The merchant *acumulated* (*accumulated*) a fortune. (This word can be fixed firmly in the memory by remembering its synonym, *cumulate*, pre-fixed by *ac*. Correct spelling, *accumulate*.)

He tried to *acustom* (*accustom*) himself to the new procedure. (Can be spelled correctly by thinking of the word *custom*, with the prefix *ac*. Correct spelling, *accustom*.)

The authorities considered his *acheivement* (*achievement*) remarkable. (With very few exceptions, the digraph *ie* follows all consonants except *c*. Correctly spelled, *achievement*.)

He received the *acknowledgement* (*acknowledgment*) in writing. (The *e* before *ment* is British spelling. Unless specifically ordered to use the *e*, the word is *acknowledgment*.)

Their *acquaintance* (*acquaintance*) flowered into a fine friendship. (Watch out for the *i*, which is often omitted. The correct spelling is *acquaintance*.)

They sought to *aquire* (*acquire*) the adjoining piece of property. (The appearance of this word minus the letter *c* is to be guarded against. Correct spelling, *acquire*.)

PROOFREADING AND COPY-PREPARATION

Despite the storm, they *actualy* (*actually*) arrived on time. (Words of this class are adverbs and are formed by adding the suffix *ly* to the adjective. In this case the adjective is *actual* plus *ly*. Correctly spelled, *actually*.)

Her *adaptibility* (*adaptability*) for the work was demonstrated. (The suffix of this word is *ability*, not *ibility*. Properly spelled, *adaptability*.)

He built an *additon* (*addition*) to his house. (In words with the ending *tion*, the *i* is often omitted. This type of error should be sought for diligently. Correct spelling, *addition*.)

The *adress* (*address*) was delivered with eloquence. (A common error is the omission of the second *d*. Remember that this word takes two *d*'s and two *s*'s. Correctly spelled, *address*.)

The captors were *adaquately* (*adequately*) rewarded. (The third letter is always an *e*, never an *a*. Spelled correctly, *adequate*.)

He resides in the *ajacent* (*adjacent*) house. (This word always takes the prefix *ad*. Correct spelling, *adjacent*.)

His evidence was considered *admissable* (*admissible*). (The ending is *ible*. Properly spelled, *admissible*.)

They were *admiting* (*admitting*) everyone into the building. (For words of this class, the consonant is doubled immediately preceding the ending *ing*. Correctly spelled, *admitting*.)

He found it *advantagous* (*advantageous*) to sign the contract. (This word always takes the ending *geous*. Correct spelling is *advantageous*.)

The *advise* (*advice*) he gave was beneficial. (There are two forms of this word, *advice* [noun] and *advise* [verb]. Please *advise* me what I should do. The noun is always spelled with a *c*, *advice*.)

She signed an *afidavit* (*affidavit*). (From the Latin *affidare*, hence the double *f* instead of the single *f*. Note correct spelling, *affidavit*.)

Their difficulties were *agravated* (*aggravated*) by misunderstandings. (Watch out for the single *g*. This word takes two *g*'s. Correctly spelled, *aggravate*.)

He stood *agast* (*aghast*) at the revelation. (The *h* is often inadvertently omitted or transposed, i.e., *ahgast*. Correct spelling, *aghast*.)

They were *agreeable* (*agreeable*) companions. (Note the root word *agree*, with the ending *able*. Correctly spelled, *agreeable*.)

PRACTICAL WORK OF PROOFREADING

He said it was *alright* (*all right*) to open the store in the morning. (This word is never a compound. It always should be two separate words. Properly spelled, *all right*.)

The title is the *amatuer* (*amateur*) championship of the state. (The ending of this word is *eur*, not *uer*. Correct spelling, *amateur*.)

Amonia (*ammonia*) fumes overcame the firemen. (This word takes two *m*'s, not one *m*. Correctly spelled, *ammonia*.)

The comparisons were not *analagous* (*analogous*). (The spelling of this word can be remembered easily by association with the noun *analogy*. The letter after the *l* is *o*, not *a*. Watch out for this common error. Correct spelling, *analogous*.)

A careful *anaylsis* (*analysis*) of the situation was made. (Watch transposition. Always proofread it *anal-y-sis*. Proper spelling, *analysis*.)

An *anoucement* (*announcement*) of the wedding was published. (Look out for the single instead of double consonant *n*. Visualize this word as *an-nounce-ment*. Properly spelled, *announcement*.)

They awaited his *anwser* (*answer*). (This word is derived from the Middle English term *andsware*, a reply to a question. The position of the *w* can be firmly fixed by visualizing the word *swear*. Correct spelling, *answer*.)

He was as handsome as *Appolo* (*Apollo*). (Another of a group of words in which the double consonant is misplaced. Takes one *p* and two *l*'s. Spelling is *Apollo*.)

It was *aparent* (*apparent*) that he was angry. (This word is spelled with two *p*'s, not one. Correct spelling, *apparent*.)

The mayor made an *appearence* (*appearance*) for a few minutes. (The ending is derived from the Old French word *aparance*. Memorize the ending *ance*. Properly spelled, *appearance*.)

These animals have voracious *appatites* (*appetites*). (In this word, the second *p* is always followed by *e*. Correct spelling, *appetite*.)

The company finally set aside the *apropropriation* (*appropriation*). (The double *p* in this word should be closely observed. Spelled correctly, *appropriation*.)

The *aproximate*, *approxomate* (*approximate*) distance is fifty miles. (To the word *prox-i-mate* the prefix *ap* is added. It should be remembered that an *i* always follows the *x* in this word. Note the spelling, *approximate*.)

PROOFREADING AND COPY-PREPARATION

His conduct was considered *assinine* (**asinine**). (Is derived from the Latin, *asinus*, hence the single *s* form. One should watch this word sharply, as it often slips through with two *s*'s. Correct spelling, *asinine*.)

He planned to *assassinate* (**assassinate**) the king. (Note that the noun has two pairs of *s*'s, *assassin*. The verb is correctly spelled, *assassinate*.)

Their *assidious* (**assiduous**) attention to details accounted partly for the play's revival. (The endings *ious* and *uous* are often confused. Not *as-sid-i-ous*, but *as-sid-U-ous*. Properly spelled, *assiduous*.)

The evidence submitted was unquestionably *authorative* (**authoritative**). (The misspelled form has appeared in print on numerous occasions. One should bear in mind that this word has *five syllables*, not four. Visualize it as *au-thor-i-TA-tive*.)

His movements were *awkward* (**awkward**). (Can be remembered easily by noting the adjective *awk*, which means clumsy. Combined with the suffix *ward*, the word is spelled, *awkward*.)

B

One of the presidents was a *bachelor* (**bachelor**). (The *t* is often erroneously inserted because the sound *bach* is similar to the word *batch*. Correctly spelled, *bachelor*.)

The *baloon* (**balloon**) was filled with helium gas. (This word takes two *l*'s and two *o*'s. Proper spelling, *balloon*.)

The soldiers were formed into a *batallion* (**battalion**). (Derived from *battle*, this word takes two *t*'s and one *l*. Spelled correctly, *battalion*.)

They were *begining* (**beginning**) to show results. (When misspelled, the error usually occurs at the end of a line or the beginning of next. Watch for double consonant, *beginning*.)

It was impossible to *beleive* (**believe**) his story. (With rare exceptions, the digraph *ie* always follows *l*. Correctly spelled, *believe*.)

The warring group was held to be a *belligerant* (**belligerent**) faction. (Derived from the Latin *belligerare*. Word takes a double *l* and the ending *ent*. Note correct form, *belligerent*.)

He was considered a *beneficent* (**beneficent**) person. (This ending is often confused with the endings of words like *efficient* and *proficient*. It should be noted that the ending of *beneficent* is *cent*, not *cient*. Correctly spelled, *beneficent*.)

PRACTICAL WORK OF PROOFREADING

Washington was *born* (*borne*) to his resting-place in 1799. (*Born* and *borne* are commonly confused. The first means life newly created; the second, to carry or bring forth. This word, spelled *borne*, is the past participle of *bear*.)

Britannia (*Britannia*) is the home of the English people. (This word is derived from *Britain*. Note two basic changes in the derivative: one *i* is omitted and the *n* is doubled. Correctly spelled, *Britannia*. Observe the same doubling of the *n* in *Encyclopaedia Britannica*.)

Throughout the ordeal, her spirits remained *bouyant* (*buoyant*). (This is an arbitrary form that must be memorized. The *u* always precedes the *o*. The proper spelling is *buoyant*.)

They have been in *busness* (*business*) for a half century. (Because of the pronunciation *bus'ness*, this word is often misspelled. Watch out for the *i* after the first syllable. Correct form, *business*.)

C

The *calender* (*calendar*) was illustrated profusely. (Derived from the Latin *calendarium*, an orderly arrangement of the divisions of time. The suffix *er* gives the word an entirely different meaning. Properly spelled, *calendar*.)

A *calendar* (*calender*) is a stack of iron rolls whose purpose is to give paper a glossy finish, usually termed supercalendered paper. (Look out for the two endings *ar* and *er*. They are parts of words with entirely different meanings. Correct spelling, *calender*.)

The *canvass* (*canvas*) bag withstood severe wear. (This word, with one *s*, means a certain kind of cloth material. *Canvass*, with two *s*'s, means to examine, solicit, or to sell goods. In determining the correct spelling, note carefully the sense in which the word is used. Observe differentiation, *canvas*, *canvass*.)

The *capital* (*capitol*) of the state is in Albany. (The letters *a* and *o* determine the difference in meaning. *Capital*, with an *a*, is the seat of government; *capitol*, with an *o*, is the building in which the machinery of government functions. Note carefully the spelling of these two words, *capital*, *capitol*.)

The ship at last reached the blue waters of the *Carribean* (*Caribbean*) Sea. (This word is derived from the ancient Indian tribe, called *Caribs*, hence, the one *r* and two *b*'s. Correct spelling, *Caribbean*.)

PROOFREADING AND COPY-PREPARATION

A monument was erected in Woodlawn *Cemetary* (*cemetery*). (Is derived from the Latin *cemeterium*. This word is commonly misspelled with the ending *tary*. Has no variant. Note the correct spelling, *cemetery*.)

They engaged a *chauffuer* (*chauffeur*) for the summer. (The ending is *eur*, not *uer*. Correctly spelled, *chauffeur*.)

Cincinatti (*Cincinnati*) is a large city in Ohio. (Consonants are occasionally reversed. Spell it with two *n*'s and one *t*. Correct form, *Cincinnati*.)

The action was postponed until public opinion *coaledse* (*coalesced*). (This is one of the group with the *sc* formation. Word should be memorized. Properly spelled, *coalesced*.)

Despite his nervous state, his testimony seemed *coherant* (*coherent*). (This word and its antonym, *incoherent*, take the ending *ent*. Correct spelling, *coherent*.)

The emperor was the *collosus* (*colossus*) of Rome. (Often overlooked with two *l*'s and one *s*. Always one *l* and two *s*'s. Proper spelling, *colossus*.)

He was paid a salary and *commision* (*commission*). (This is one of a class of words with two *m*'s and two *s*'s. Watch out that one of the double consonants is not omitted. Correctly spelled, *commission*.)

A *commitee* (*committee*) was appointed to draw up a plan of action. (This word always has three pairs of letters, two *m*'s, two *t*'s, and two *e*'s. Correctly spelled, *committee*.)

The results were shown by *comparitive* (*comparative*) figures. (This word is often confused with the form *comparison*. The first comes from the Latin *comparativus*; the second from the Old French *comparaison*. In spelling this word, pronounce it distinctly *com-par-A-tive*.)

The books were a *compendium* (*compendium*) of knowledge. (The first syllable takes an *m*, not an *n*. Properly spelled, *compendium*.)

She *complimented* (*complemented*) his activities very efficiently. (The letter *i* changes the meaning of this word completely. To *complement* means supplying something essential. To *compliment* is to praise. The first form in boldface is spelled correctly, *complEment*.)

At last he *concieve* (*conceived*) an idea. (The digraph *ei* follows *c*. Correct spelling, *conceive*.)

They keep a full line of *confectionary* (*confectionery*). (Watch for the ending *ery*, not *ary*. Correct spelling, *confectionery*.)

He was his father's *confident* (*confidant*). (Note the distinction between these words. *Confidant*, with the *a*, is a person in whom one confides. *Confident*, with the *e*, is an adjective, meaning certainty; he is *confident* that he will succeed.)

France is a land of art *connoiseurs* (*connoisseurs*). (This word is composed of two sets of double consonants, i.e., two *n*'s and two *s*'s. Also watch the ending *eur*, not *uer*. Properly spelled, *connoisseur*.)

It was the general *concensus* (*consensus*) that the official was in error. (From the Latin *consensio*. Erroneously associated with *census*. Spelled correctly, *consensus*.)

His theory is *consistant* (*consistent*) with his practice. (Note the ending *ent*, not *ant*. Correct spelling, *consistent*.)

His attitude seemed *contempible* (*contemptible*). (Look out for omitted *t*. Spelled correctly, *contemptible*.)

The *controlable* (*controllable*) action is the result of recent improvements. (Note the *ll* preceding *able*. Properly spelled, *controllable*.)

He looked *cooly* (*coolly*) at the angered beast. (The adverb is formed with the ending *ly*, with the doubled consonant *ll*. Correctly spelled, *coolly*.)

His son wore *corderoy* (*corduroy*) trousers. (Derived from the French *corde du roi*, the king's cord. Note the syllable *du*, not *de*. Proper spelling, *corduroy*.)

She was named *correspondent* (*corespondent*) in the divorce action. (Note particularly the two prefixes *co* and *cor*. *Corespondent* is one named, joined with the respondent as defendants in the action. *Cor-respondent* is one who writes of happenings, such as a *war correspondent*. Correct spellings of these two words, *corespondent*; *correspondent*.)

It was exhibited at the *country* (*county*) fair. (These two words are frequently confused. *County* [no *r*] means an administrative division of a state for local government. *Country* [*r*] means a rural section or an entire nation.)

He was a skillful *craftman* (*craftsman*). (Dropping the *s* in this word is a common error. Watch for it. Proper spelling, *craftsman*.)

He studied the *curiculum* (*curriculum*) intensively. (Observe that this word has two *r*'s and one *c*. Correct spelling, *curriculum*.)

They wore costumes that were *customery* (*customary*) to their rank. (This word takes the ending *ary*, not *ery*. Properly spelled, *customary*.)

D

The *diseased* (*deceased*) was one of the oldest inhabitants. (Watch out for the third letter in this word. *De[c]eased* is a person recently dead; *di[s]eased* is a past participle, meaning one is ill.)

She became *dilirious* (*delirious*). (The first syllable takes an *e*, not an *i*. Watch this word carefully. Correctly spelled, *delirious*.)

She described herself as a *dependent* (*dependant*) on her father's income. (Note that *dependant*, a person, takes the ending *ant*. *Dependent*, adjective, takes *ent*. He was a *dependent* relative.)

He is a *descendent* (*descendant*) of Robert Browning. (Note ending *ant*, not *ent*. Properly spelled, *descendant*.)

A complete *discription* (*description*) was given. (This word takes the prefix *de*, not *di*. Correct spelling, *description*.)

After the dinner, peach Melba was served as a *desert* (*dessert*). (Note that the double *s* form is used when an after-dinner food is specified. The word *deserts*, in the plural, means a justified punishment; as "he got his just *deserts*.")

The *developement* (*development*) proceeded at a quickened pace. (There is no *e* in this word preceding the suffix *ment*. Spelled properly, *development*.)

He purchased an abridged *dictiionery* (*dictionary*). (Note that ending syllable is *ary*, not *ery*. Correct spelling, *dictionary*.)

She stated that they *did'nt* (*didn't*) want to go. (The second element of *didn't* is the contraction for *not*, hence the apostrophe belongs properly between the *n* and *t*. Spelled correctly, *didn't*.)

The house appeared *dilapadated* (*dilapidated*). (Pronounce this word *dilapi-dated*. The letter following the *p* is an *i*, not an *a*. Correct spelling, *dilapidated*.)

His income might *diminsh* (*diminish*) before the end of the year. (Watch carefully for the omitted *i* in this word. Read the letters separately, *d-i-m-i-n-s-h*, and you cannot fail to spot the omission. Properly spelled, *diminish*.)

Diphtheria (*diphtheria*) is no longer a dreaded disease. (Learn to spell this word by the pronunciation of the digraph *ph* = *f*, *di[f]theria*. Correct spelling, *diphtheria*.)

PRACTICAL WORK OF PROOFREADING

I will never *dissapoint* (*disappoint*) him. (The form of this word can be remembered easily by adding the prefix *dis* to *appoint*. Correct spelling, *disappoint*.)

The fall campaign was *disasterous* (*disastrous*). (When the noun changes to an adjective the *e* is dropped to conform with the pronunciation. Properly spelled, *disastrous*.)

She maintained a fair standard of *discpline* (*discipline*). (Watch out for the letter *i* after *sc*. This word is often passed up also as *discplne*. Look for the ending *pline*. Correct spelling, *discipline*.)

He promised not to *disippate* (*dissipate*) his inheritance. (Derived from the Latin *dis*, plus *sipare*, to throw. Can be visualized also with two *s*'s and one *p*. Properly spelled, *dissipate*.)

Her character was almost *devine* (*divine*). (The second letter is an *i*, not an *e*. Pronounced and spelled *divine*.)

The *docter* (*doctor*) arrived at once. (The *er* and *or* endings are often confused. Pronounced and spelled *doctor*.)

I *dont* (*don't*) care to change. (*Don't* is a contraction of *do not*; therefore the apostrophe is used between the *n* and the *t* to indicate the omission of the *o*.)

Drunkeness (*drunkenness*) is less common now than heretofore. (The suffix *ness* is added to the root word in this class of words, i.e., *drunken-ness*, correctly spelled, *drunkenness*.)

He was forced to act in a *duel* (*dual*) capacity. (*Du[a]l* means twofold. *Du[e]l* is a fight between two persons. The correct spelling of the word meaning *twofold* is *dual*.)

They were introduced to the *dutchess* (*duchess*). (Occasionally overlooked with the *t* because of the pronunciation. Properly spelled, *duchess*.)

E

Their *ernest* (*earnest*) attitude impressed the principal. (Often confused with the proper name usually spelled without the *a*. *EAرنest*, both an adjective and a noun. Correct spelling, *earnest*.)

The *affect* (*effect*) of the tornado was felt for days. (*Effect*, the noun, always is spelled with an *e*. *Affect*, verb, means to *influence*, or to have an *influence on*, someone or something. *Effect*, verb, means to create or produce something.)

His manner seemed *affeminate* (*effeminate*). (The prefix *ef*, meaning *out of*, plus the Latin *femina*, illustrates the spelling of this word. Properly spelled, *effeminate*.)

Her personality seemed *effervesent* (*effervescent*). (Note the ending *vescent*, with the form *sc*. Correct spelling, *effervescent*.)

He tried to *illicit* (*elicit*) from the witness the essential facts. (Do not confuse these two words. *Elicit* [e-lic-it] means to draw out. *Illicit* [il-lie-it] means illegal. They were engaged in an *illicit* occupation.)

She proved *eligible* (*eligible*) for the part. (Watch for the omitted *i*. Proofread the word letter by letter, *e-l-i-g-b-l-e*, and you will *spot* the omitted *i* at once. Correct spelling, *eligible*.)

The team was *elimened* (*eliminated*) from the contest. (Note spelling particularly, *elimInated*, no *e* in third syllable. Properly spelled, *eliminated*.)

His speech resulted in much *embarassment*, *embarrasment* (*embarrassment*) to the company. (Takes two sets of double consonants, *rr* and *ss*. This word commonly misspelled. Correct form, *embarrassment*.)

An *encyclopediia* (*encyclopedia*) is a compendium of all knowledge. (Watch carefully for that extra *l* in the second syllable. In spelling the word think of *cycle* and you will not fail to note if the word is misspelled. Remember, it is *en-cy-clo-pe-di-a*.)

The bank's *endoragment* (*endorsement*) was considered necessary. (Watch out for the omission of the *e* preceding *ment*.)

They met the *emeny* (*enemy*) at dawn. (Often transposed as shown. Observe the *n* and the *m* follow each other according to sound. Properly spelled, *enemy*.)

It sold for a price *equivelant* (*equivalent*) to last year's. (Derived from *equi*, being equal, and *valent*, power or value; *equi-valent*, equal in power or value. Pronounced and spelled correctly, *equivalent*.)

E'er (*ere*) the snow fell, he passed away. (As a preposition, meaning *before*, spelled *ere*. *E'er* is the contraction for *ever*. His writings will be remembered for *e'er* and *e'er*.)

He goes to business *evrey* (*every*) day. (The root word [*ever*] plus *y* make the adjective *every*. Occasionally misspelled with ending *rey*. Be on the lookout for it.)

PRACTICAL WORK OF PROOFREADING

He was given to *exaggeration* (*exaggeration*) in his statements. (This word takes two g's and one r. Correctly spelled, *exaggeration*.)

This work was of exceptional worth and known for its *excelence* (*excellence*). (To the word *excel* add the suffix *lence*. Proper spelling, *excellence*.)

Their *excercises* (*exercises*) were practiced regularly. (A common error is the c after ex, as shown above. Correctly spelled, *exercises*.)

It was an *exhilirating* (*exhilarating*) experience. (This word is a combination of the prefix *ex* plus *hilarare* [to make merry]. Note the two letters *la*, not *li*. Correctly spelled, *exhiLArating*.)

He *exorted* (*exhorted*) his congregation constantly. (Often wrongly spelled as it is pronounced. The *h* in this word always follows the prefix *ex*. Proper spelling, *exhorted*.)

The family leads a peaceful *existance* (*existence*). (Observe the ending *ence*, not *ance*. Properly spelled, *existence*.)

His demands were *exhorbitant* (*exorbitant*). (This word comes from the Latin *exorbitans*, and does not take an *h*. Do not confuse it with *exhort*, which takes the *h*. Spelled correctly, *exorbitant*.)

His *experience* (*experience*) was his best qualification. (Derived from the Latin *experientia*. The correct ending is *ence*, not *ance*.)

She recited the facts *explisitly* (*explicitly*). (No *s* in this word. Correct spelling, *explicItly*.)

F

They said the men would *facilitate* (*facilitate*) the transfer of the goods. (Word is derived from noun *facility*, dropping the *y* and adding suffix *ate*. Properly spelled, *facilitate*.)

The journey was quite *fatiging* (*fatiguing*). (The present participle is derived from the noun *fatigue*. In adding *ing*, the *e* is dropped. Correct spelling, *fatiguing*.)

Lincoln was born on the twelfth of *Feubuary* (*February*). (Derived from the Latin, *Februa*, *feast of purification*. Pronounced and spelled correctly, *FebRUary*.)

They gave a *fictitous* (*fictitious*) address. (This word takes the ending *tious*, not *tous*. Correct spelling, *fictitious*.)

PROOFREADING AND COPY-PREPARATION

The ordeal was a *firey* (*fiery*) one. (This adjective is derived from the former spelling of the noun, *fier*. The form of the adjective *fiery* follows its pronunciation.)

Its towns showed signs of extreme *filthness* (*filthiness*). (Formed from the adjective *filthy*, the *y* changing to *i* and preceding the suffix *ness*. The *i* before *ness* is often omitted. Should be watched carefully. Properly spelled, *filthiness*.)

She decided *finaly* (*finally*) to make the trip. (The ending *ly* when joined with the adjective *final* forms the adverb *finally*. Watch out for the single *l* in this word.)

The era of prosperity *florished* (*flourished*) for a decade. (Note the *u* in the first syllable. Correct spelling, *flourished*.)

The volume of *foriegn* (*foreign*) trade diminished. (From the Middle English *foreine*. The second syllable is *eign*, not *iegn*. Correctly spelled, *foreign*.)

The majority of books have a *forward* (*foreword*). (These two words are often confused. *Foreword* is usually introductory matter explaining the purpose of a book. *Forward* is an adjective or a verb, meaning to advance, make progress, or hasten.)

He was *formally* (*formerly*) manager of the company. (Watch for the sense, that one of these words is not substituted for the other. *Formerly* means at a previous time. *Formally* implies something conventional or ceremonious. They were *formally* sworn in as associate judges.)

Forth Worth (*Fort Worth*) is a large city in Texas. (The superfluous *h* in *Fort[h]* is a common error made by operators of typesetting machines. This error seems to be made only when *Fort* precedes *Worth*, or two similar combinations. Correct spelling, *Fort Worth*.)

He was with the firm *fourty* (*forty*) years. (This word is often set up with a *u*. Watch out for it. Proper spelling, *forty*.)

"May I be your *freind* (*friend*)?" she asked. (In this word the *i* precedes the *e*. Spelled correctly, *friend*.)

Fundementally (*fundamentally*), he has a fine character. (The second syllable takes an *a*, not an *e*. Properly spelled, *fundamentally*.)

PRACTICAL WORK OF PROOFREADING

G

He was the *gardner* (*gardener*) of the estate for many years. (The omitted *e* preceding the last syllable is a common typographical error. One's alertness can be reinforced by remembering that this word is derived from *garden-er*. Correct spelling, *gardener*.)

Railroads in the United States have a standard *guage* (*gauge*). (The *a* and *u* are frequently and wrongly transposed. This word should not be passed as *guage*. Properly spelled, *gAuge*.)

The woman was noted for her *generosity* (*generosity*). (Often confused with the adjective *generous*. In the noun the *u* is dropped. Note spelling, *generosity*.)

His face took on a *gastly* (*ghastly*) appearance. (Because of the pronunciation, the *h* is occasionally omitted. Look out for the *gh* in this word. Correctly spelled, *ghastly*.)

The Federal *goverment* (*government*) activities are concentrated in Washington. (Watch for the omission of the *n* preceding *ment*, as *g-o-v-e-r-m-e-n-t*. The omission can be caught easily by noting the prefix *govern*. Observe spelling, *government*.)

He is a graduate of *grammer* (*grammar*) school. (There is no *e* in this word. Pronounce it mentally *grämmär*.)

His description of the state's *granduer* (*grandeur*) was fascinating. (Note spelling, *gran-deur*, not *duer*. Correct form, *grandeur*.)

It was a very *grievious* (*grievous*) situation. (Derived from Old French term *grevous*. Note ending *ous*, not *ious*. Properly spelled, *grievous*.)

They said he would *gaurantee* (*guarantee*) the ring. (Derived from Old French word *guarantir*. Note the letters *ua* in first syllable. Correct spelling, *gUArantee*.)

Certain languages have *gutteral* (*guttural*) sounds. (Derived from Latin term *guttur* [throat]. The *e* in the second syllable is a common typographical error. Properly spelled, *guttural*.)

H

In her hand she had a pure-linen *hankerchief* (*handkerchief*). (A combination of two words, *hand* and *kerchief*, a square piece of cloth. The first syllable always takes a *d*. Correct spelling, *handkerchief*.)

PROOFREADING AND COPY-PREPARATION

He has a *hansome* (**handsome**) profile. (This word is pronounced with the *d* silent, and is occasionally set up that way. Watch out for this error. Properly spelled, *handsome*.)

She did *harrass* (**harass**) the passenger greatly. (Derived from the French, *harasser*. Note particularly the spelling, one *r* and two *s*'s. Can be remembered easily by the pronunciation, *har'ass*, the inflection on the first syllable. Correct spelling, *harass*.)

He showed *hardiness* (**hardness**) of character. (The insertion of *i* changes the meaning of the word completely. *Hardness* means toughness, inflexibleness. *Hardiness* is the ability to withstand outside conditions, as the *hardiness* of certain plants to cold weather.)

They were *haveing* (**having**) a good time. (Often set up with the *e* preceding the suffix *ing*. Watch out for this extra *e*.)

They ascended to a great *heighth* (**height**). (The word is pronounced *hite* to rhyme with *kite*. Note misspelling of last two letters as *th*. Correct form, *height*.)

The crime he committed was a *hienous* (**heinous**) one. (This is one of the few words in which the *e* follows a consonant other than *c*. The *ei* has the sound of a long *ā*. Correctly spelled, *heinous*.)

It was the *heydey* (**heyday**) of his youth. (Misspelled occasionally as *heydey* or *hayday*. This word means *high day* or *period of great vigor or bloom*. Correctly spelled, *heyday*.)

They considered the old patterns a *hinderance* (**hindrance**) to increased production. (In forming the noun from the verb, *hinder*, the *e* is dropped to conform with the pronunciation. Proper spelling, *hindrance*.)

He discusses the *humane* (**human**) side of the news. (One should distinguish between these two words. *Human* refers to the species of mankind, as a *human* being. *Humane* pertains to the merciful or kindly qualities of human beings, as Red Cross nurses are *humane* in their ministrations to friend and foe alike.)

It was the seven *hundred* (**hundredth**) casualty of the week. (*Hundred* is a cardinal number, being either a noun or an adjective. One *hundred* is a round number. Five *hundred* men were wounded. *Hundredth* is an ordinal number and is never anything but an adjective.)

A Florida *huricane* (**hurricane**) wreaks great havoc. (Derived from the Taino *hurricán*, hence the *rr* form. Correctly spelled, *hurricane*.)

PRACTICAL WORK OF PROOFREADING

Many critics are *hypocritical* (*hypercritical*) in their appraisals. (These two words, with completely different meanings, are sometimes used one for the other. *Hypercritical* is extremely overcritical. *Hypocritical* means mental dishonesty; asserting opinions that one secretly repudiates. Watch out for the sense of these contrasting terms.)

I

The body was definitely *indentified* (*identified*). (A common typographical error made by operators is the letter *n* in the first syllable as *indentified*. The adjective is derived from the noun *identity* and is correctly spelled, *identified*.)

She was endowed with great *imaganation* (*imagination*). (To note error in this word, visualize the verb *imagine*, from which is derived *imagination*, the third syllable taking an *i*, not an *a*.)

It was a clever *immitation* (*imitation*). (Takes one *m* only. Proper spelling, *imitation*.)

They *immediatley* (*immediately*) accepted the terms. (The adverb is formed by adding *ly* to the adjective *immediate*. Watch for the erroneous suffix *ley*. Correct form, *immediately*.)

The *impedence* (*impedance*) in the electric circuit was computed. (Takes the ending *ance*, not *ence*. Correct spelling, *impedance*.)

He was the leading *impressario* (*impresario*) at the Metropolitan Opera House. (Derived from the Italian *impresa*, hence its derivative takes one *s* only.)

The group kept up an *incesant* (*incessant*) chatter. (This word comes from the Latin *incessans*, and therefore takes the *ss*. Correctly spelled, *incessant*.)

The *incidents* (*incidence*) of the fever took a normal course (*Incidence* is a technical term, meaning rise or fall of some object or condition which has a particular effect, depending on the *incidence*. *Incidents* means a number of happenings, usually in the lives of people.)

He spoke, *incidently* (*incidentally*), on the subject of lighting. (The adjective form of *incident* is *incidental*. The adverb is formed by adding *ly*—*incidentally*.)

They separated because of *incompatability* (*incompatibility*). (This is one of a list of words with the suffix *ible* instead of *able*. Note carefully correct spelling, *incompatibility*.)

PROOFREADING AND COPY-PREPARATION

His conduct was held to be *incorigible* (*incorrigible*). (Takes *rr*, not *r*. Properly spelled, *incorrigible*.)

It was an *incredible* (*incredible*) story. (Watch the ending, *ible*, not *able*. Correct form, *incredible*.)

A spirit of *independance* (*independence*) animated this people. (Note last syllable, *ence*, not *ance*. Proper spelling, *independence*.)

An *inditement* (*indictment*) was drawn up by the grand jury. (Often set up wrong because of pronunciation *indite*. A legal term and correctly spelled, *indictment*.)

His services were not *indispensible* (*indispensable*). (Takes the ending, *able*, not *ible*. Proper form, *indispensable*.)

The results were *inevitable* (*inevitable*). (Derived from the Latin *inevitabilis*, hence the ending *able*, not *ible*. Properly spelled, *inevitable*.)

It was an *ingenuous* (*ingenious*) invention. (These two words are entirely different in meaning. *Ingenious* is smart, clever; the product of exceptional intelligence. *Ingenuous* means innocent frankness, free from reserve, as the *ingenuous* opinions of a child.)

The remark was held to be *innocuous* (*innocuous*). (From the Latin *innocuus* [*harmless*] hence the double *n*. Spelled properly, *innocuous*.)

The doctor said he would *innoculate* (*inoculate*) him at once. (Composed of the prefix *in* plus *oculatus*, the Latin term being *inoculatus*. Often set up WRONG with two *n*'s. Correct spelling, *inoculate*.)

Their response was *instantaneous* (*instantaneous*). (Observe the *e* in next-to-the-last syllable, *nEous*. Properly spelled, *instantaneous*.)

Insted (*instead*) of the prepared address, he spoke with unstudied sincerity. (This word is an adverb, meaning *in place of* or a *substitute*. Watch out for the omitted *a*. Correct spelling, *instead*.)

Their conversation was *interupted* (*interrupted*) continually. (Composed of *inter* plus *ruptus*, meaning to rupture or break the continuity or sequence repeatedly. One can see the natural order of the double *r*. Correct spelling, *interrupted*.)

Invariably (*invariably*) he paid us a visit every month. (Watch for the *i* in the third syllable, *ri*. Properly spelled, *invariably*.)

PRACTICAL WORK OF PROOFREADING

The testimony was considered *irrevelant* (*irrelevant*). (This type of error is made quite frequently. Word is made up of prefix *ir* plus *relevant* [applying correctly]. *Ir-relevant* is an antonym, meaning the opposite of *relevant*. Correct spelling, *irrelevant*.)

They say that the damage is *irrepairable* (*irreparable*). (Note that there is no *i* in the third syllable. Properly spelled, *irreparable*.)

She had *irristible* (*irresistible*) charm. (The first form is a common misspelling. Visualize this word as IR-RESISTIBLE. Note the correct spelling, *irresistible*.)

J

He could use his *jackknife* (*jackknife*) quite skillfully. (Composed of two elements, *jack* plus *knife*. Watch for the double *k*. Properly spelled, *jackknife*.)

The *jagaur* (*jaguar*) is a ferocious, wild cat. (Note position of the two vowels *ua*, not *au*. Correct form, *jaguar*.)

The *Japanese* (*Japanese*) are an Asiatic people. (Despite the *z* sound in the last syllable, it is spelled with an *s*. Proper form, *Japanese*.)

His malady was diagnosed as *jaundise* (*jaundice*). (Observe last syllable, which takes a *c*, not an *s*. Correctly spelled, *jaundice*.)

She suffered from a terrible feeling of *jelousy* (*jealousy*). (Note *a* in *first syllable*. Proper spelling, *jealousy*.)

Her *judgement* (*judgment*) was always sound. (In the United States the *e* preceding *ment* is never used. Should be deleted. Correctly spelled, *judgment*.)

K

The *kaliedoscope* (*kaleidoscope*) was invented by an Englishman. (This is another word where the *e* follows a consonant other than *c*. The second syllable is *lei*, not *lie*. Proper form, *kaleidoscope*.)

Kapock (*kapok*) is a plant substance used for the filling of mattresses. (Taken from the Javanese word *kapuk*. Note there is no *c* in this word. Correctly spelled, *kapok*.)

The officer wore a *kahki* (*khaki*) uniform. (Derived from the Hindoo *khaki*. The digraph *kh* is never separated in this word. Always spelled correctly, *khaki*.)

PROOFREADING AND COPY-PREPARATION

A *kindergarten* (*kindergarten*) is a play-school for very young children. (Composed of two elements, *kinder* [children] plus *garten* [garden]; literally a children's garden. The last syllable takes a *t*, not a *d*. Properly spelled, *kindergarten*.)

His trunk was filled with *knicknacks* (*knickknacks*). (Composed of two elements, *knick* plus *knack*. Observe that this word takes two *k*'s. Correct spelling, *knickknack*.)

L

His *laboratory* (*laboratory*) was quite well equipped. (Note particularly the third syllable *a*. Often omitted. Watch for it. Proper form, *laboratory*.)

She conversed fluently in the French *langauge* (*language*). (Derived from the Latin *lingua*, and the French *langue*. Note the combination *gua*, not *gau*. Correct spelling, *language*.)

He changed the appointment for *latter* (*later*) in the afternoon. (Observe the difference in these two words. *Later* is an adverb, meaning afterwards, subsequently. *Latter* is either a noun or an adjective, meaning the opposite of *former*. "He spoke to John and Charles, the *latter* being the senior member of the firm.")

There was a *leek* (*leak*) in the barrel. (Watch out for *leek*, which means an onion species of vegetable.)

Joan of Arc *lead* (*led*) her army to victory. (Note that *led* is the past tense of *lead*.)

The firm gave him plenty of *leaway* (*leeway*). (*Lee* means shelter or protection, hence *leeway* means a generous amount of time or opportunity. Observe first syllable is *lee*, not *lea*. Correctly spelled, *leeway*.)

Liesure (*leisure*) is essential to the acquisition of culture. (Note vowel sound *ei*, not *ie*. Spelled correctly, *leisure*.)

The *library*, *libray* (*library*) is located on East Third Street. (Comes from the Latin *librarius*. This word takes two *r*'s. Watch it carefully. Spelled correctly, *library*.)

His rank in the army was that of *leutenant* (*lieutenant*). (This word can be memorized with ease by understanding its two elements, *lieu* [place of] and *tenant*. Correct spelling of combined words, *lieutenant*.)

The *lighting* (*lightning*) struck down several trees. (Often interchanged by operators. Watch out for the ending *ning*. Properly spelled, *lightNing*.)

PRACTICAL WORK OF PROOFREADING

The *linolum* (*linoleum*) had a striking pattern. (Formed from two Latin words, *linum* [flax] plus *oleum* [oil]. Note that ending takes an *e*, not an *i*. Correct spelling, *linoleum*.)

By means of certain chemicals, the rigid mass was *liquefied* (*liquefied*). (From the Latin *liquere*. Should not be confused with *liquid*, which comes from the Latin *liquidus*. Watch for the *e* in the second syllable in both *liquefy* and *liquefaction*.)

It was his only means of *livlihood* (*livelihodd*). (Note *e* in first syllable. Often omitted. Correct spelling, *livelihodd*.)

She was the *loadstone* (*lodestone*) of his ambition. (*Lode* means to draw or attract, hence *lodestone* is, figuratively, a stone that draws out or attracts one's best qualities.)

He found firm *lodgement* (*lodgment*) on the terrace. (American dictionaries give preference to omission of the *e* preceding *ment*. Correct spelling, *lodgment*.)

It is one of the most *lonley* (*lonely*) spots on the coast. (Watch out for the transposition of *el* to *le*. Properly spelled, *lonely*.)

She feared she would *loose* (*lose*) her position. (Look out for the superfluous *o* in this word. *Lose*, to mislay or miss from one's possession.)

M

The scenery was *magnicient* (*magnificent*). (Ending *cent* is often confused with *cient*. Note pronunciation mag-nif'i-*cént*. Correct spelling, *magnificent*.)

In the overhead was included the building's *maintainance* (*maintenance*). (Note particularly the verb is *mainTAIN*; the noun, *mainTE-nance*. Watch out for the *AIN* form in the noun. Properly spelled, *maintenance*.)

A *mamoth* (*mammoth*) cave was discovered. (Observe the two-*m* form in this word. Correct spelling, *mammoth*.)

The possibilities for growth are *manyfold* (*manifold*). (These two words have entirely different meanings. *Manifold*, with the *i*, means varied traits or characteristics featured as a unit. *Manyfold*, with the *y*, means things multiplied irrespective of special features or traits. The canyon is *manyfold* deeper than appears to the eyes.)

PROOFREADING AND COPY-PREPARATION

The city is noted for its huge *manufacturies* (**manufactories**). (Note distinction between *manufactory*, the building in which the goods are made, and *manufacturer*, one who makes them. Buildings properly spelled, *manufactOries*.)

He did not send enough *materiel* (**material**). (Note endings *el* and *al*. *Materiel* means supplies of an organization, contrasted with personnel. *Material* is a broad term covering any kind of goods or things.)

Mathamatics (**mathematics**) is a science that deals with numbers. (Most languages include the *e* in the first syllable. Note correct spelling, *mathEmatics*.)

They lay on a comfortable *matress* or *mattres* (**mattress**). (Has two pairs of double consonants, *tt* and *ss*. Observe how word is misspelled. Proper form, *mattress*.)

He *ment* (**meant**) to go but forgot. (This word is the past tense of *mean* and takes an *a*. Occasionally set up wrong because of the pronunciation. Properly spelled, *meant*.)

The *medecine* (**medicine**) was quite potent. (Derived from Latin term *medicina*. Note *i* in second syllable, not *e*: *medIcine*.)

His character was *mercanery* (**mercenary**). (Derived from the Latin *mercenarius*. Note second and third syllables *ce-na*, not *ca-ne*. Correct spelling, *mercE-nA-ry*.)

There was an ample stock of *merchandize* (**merchandise**). (Derived from the French *marchandise*. Observe ending *ise*, not *ize*. Properly spelled, *merchandise*.)

Several *merchantment* (**merchantmen**) were riding at anchor in the harbor. (One of the more common of typographical errors is the letter *t* in the last syllable *men[t]*. Watch out for it. Spelled correctly, *merchantmen*.)

He proved his *metal* (**mettle**) in the crisis. (Two different meanings. *Metal*, natural or synthetic substances utilized in manufacturing. *Mettle*, human spirit, with aggressive or heroic qualities.)

She was the daughter of a *millionnaire* (**millionaire**) merchant. (*Million-aire*. Note one *n* only. Correct spelling, *millionaire*.)

It was a *minature* (**miniature**) portrait. (From the Italian, *miniatura*. Note particularly the *i* following the first syllable. Always properly spelled, *miniature*.)

PRACTICAL WORK OF PROOFREADING

He owns a *miscelaneous* (*miscellaneous*) collection of art objects. (Observe that this word takes two *l*'s. Note correct spelling, *miscellaneous*.)

The child's nature was *mischievous* (*mischievous*). (Ending of the word is *ous*, not *ious*. Note pronunciation, mis'chie-*VOUS*. Correctly spelled, *mischievous*.)

He wore a pair of *moccassins* (*moccasins*) on the hike. (Indian derivation. Note spelling, two *c*'s and one *s*. Correctly spelled, *moCCaSin*.)

It was a *momentus* (*momentous*) week for the nation. (This word should not be confused with *momentum*. Note ending *OUS*. Proper spelling, *momentous*.)

That section of the country is extremely *mountanous* (*mountainous*). (Watch for omitted *i* in second syllable. Proper spelling, *mountainous*.)

There were heard *murmurs* (*murmurs*) of disapproval. (Derived from the French *murmure*. Note the letter *u* in both syllables. Correctly spelled, *murmurs*.)

He tried to *mutalate* (*mutilate*) his opponent. (From the Latin *mutilatus*. An *i* instead of *a* in second syllable. Proper spelling, *mutilate*.)

His story sounded *mithical* (*mythical*). (Derived from the word *myth*, a fable, plus *ical*. Note correct spelling, *mythical*.)

N

He had reached the *nadar* (*nadir*) in discouragement. (*Nadir* and *zenith* are respectively the lowest and highest points. Note *i* in second syllable. Properly spelled, *nadir*.)

Naptha (*naphtha*) is an excellent cleaning fluid. (A common error is to omit the *h* in the digraph *ph*. One should remember that *ph* has the sound of *f*. Since this word is pronounced *nafta* the *ph* must appear to give the sound of *f*. Correct spelling, *naPHtha*.)

His *narrative* (*narrative*) of adventure held the group spellbound. (From the Latin *narratus*. Note the *rr*, not the single *r*. Properly spelled, *narrative*.)

He spoke quite *naturaly* (*naturally*) about his troubles. (*Natural-ly* is an adverb formed from the adjective joined by the suffix *ly*. Always spelled with two *l*'s, *naturally*.)

PROOFREADING AND COPY-PREPARATION

A *navel* (**naval**) engagement took place off Gibraltar. (*Navel* refers to a point in the center from which a cord or stem protrudes, as a navel orange with the *navel* at the apex. *Naval* is an adjective that is derived from *navy*.)

The captain was engaged in *navigating* (**navigating**) the waters of the bay. (From the Latin *navigatus*. Note the *i*, instead of the *a*, in the second syllable. Correct form, *navigating*.)

It became *necessary* (**necessary**) to enlarge the building. (Double consonants occasionally misplaced. Properly one *c* and two *s*'s. Correct spelling, *neCeSSary*.)

They viewed the beautiful falls at *Niagra* (**Niagara**). (Observe that the vowel *a* constitutes the third syllable. Watch for it in this word. Spelled properly, *NiagAra*.)

His character was quite *nigardly* (**niggardly**). (This word always takes the double *g*. Spelled correctly, *niggardly*.)

The birthday was his *nintieth* (**ninetieth**). (Note the *e* in the first syllable of this ordinal number, *nine-ti-eth*, sometimes omitted. Correct spelling, *ninetieth*.)

He has *nocternal* (**nocturnal**) habits. (From the Latin *nocturnus*. Observe the *u* instead of the *e* in the second syllable. An occasional operator's error. Proper spelling, *nocturnal*.)

What had been said was considered *nonsense* (**nonsense**). (Means literally no sense. Watch out for the *c* in the second syllable. Correct spelling, *nonsense*.)

Notwithstanding (**notwithstanding**) his great handicap, he succeeded eventually. (Watch out for the extra *h* in the first syllable. Word is composed of two elements, *not* plus *withstanding*. Correct spelling, *notwithstanding*.)

Nowdays (**nowadays**) one doesn't see such sights any more. (Note the omitted *a*. Watch for this type of error. Correctly spelled, *nowadays*.)

O

The music consisted of a piano solo and a violin *obligato* (**obbligato**). (Watch for the transposed consonants in the wrong spelling of this word. The correct form is two *b*'s and one *g*. Properly spelled, *oBBliGato*.)

He is a very *obdirate* (**obdurate**) person. (From the Latin *obduratus*. The second syllable takes a *u*, not an *i*. Note spelling, *obdurate*.)

PRACTICAL WORK OF PROOFREADING

It was an *occassion* (*occasion*) to be remembered. (From the Latin *occasio*. Note particularly two *c*'s and one *s*. Proper form, *occasion*.)

The event *occured* (*occurred*) last month. (The verb *occur*, in forming the past participle, doubles the consonant preceding the suffix *ed*. Properly spelled, *occurred*.)

The *occurence* (*occurrence*) resulted in a fine friendship. (From the French word of the same spelling. Watch for the double *c* and double *r* in this word. Properly spelled, *occurrence*.)

The *octapus* (*octopus*) is a huge fish with eight long arms, or tentacles. (*Octo* is a Greek prefix meaning eight. There is no *a* in second syllable. Correct spelling, *octopus*.)

An operation on his eye was performed by an *occulist* (*oculist*). (From the French *oculiste*. Unlike *occult* [magic or mystery], the single *c* is used in *oCulist*.)

Homer's *Oddysey* (*Odyssey*) is a long epic poem. (Observe the correct form, one *d* and two *s*'s. Properly spelled, *Odyssey*.)

They viewed it as an *omenous* (*ominous*) situation. (Derived from the Latin *ominoſus*. Should not be associated with *omen*. Properly spelled, *ominous*.)

It was considered a serious *ommision* (*omission*). (From the Latin *omissio*. Note one *m* and two *s*'s. Occasionally set up with two *m*'s and one *s*. Watch for this type of error. Correct spelling, *omission*.)

His varied duties were quite *onirous* (*onerous*). (Note the *e* in the second syllable. Correctly spelled, *onErous*.)

The senator was the leader of the *oposition* (*opposition*) party for a decade. (Note the double *p* in this word. Occasionally set up with one *p* only. Proper spelling, *opposition*.)

They felt the heavy hand of the *oppresser* (*oppressor*). (Note *or* is a Latin ending; *er* is an Anglo-Saxon suffix. Correct form, *oppressor*.)

He is a skillful *optionion*, *optitian* (*optician*). (Derived from the French *opticien*. Takes the ending *ian*. Note correct spelling, *optician*.)

The *orotario* (*oratorio*) included the music of Bach. (Is derived from the same Latin roots as *orator* or *oratory*. Properly spelled, *orAtorio*.)

This *ochestra* (*orchestra*) has an enviable reputation. (This word must be watched quite carefully, as it is commonly set up without the first *r*. Always proofread the word *o[r]chestra*, pronouncing the *r* mentally.)

P

The avenues run *parallel* (*parallel*) to each other. (From the Latin *parallelus*. This word consists of three syllables: *par-al-lel*. Correctly spelled, *parallel*.)

He suffered a stroke of *paralysis* (*paralysis*). (Only one *l* in this word. Note its syllables, *pa-ral-y-sis*. Properly spelled, *paralysis*.)

His act included *paraphernalia* (*paraphernalia*) that took up a great amount of space. (Watch the second syllable in this word. Should be an *a*, not an *e*. Note the spelling, *paraphernalia*.)

Those remarks were considered in the nature of a *parenthesis* (*parenthesis*). (A term derived from the Greek of the same spelling. Can be easily memorized by dividing the word into two parts—*paren* plus *thesis*. Correct spelling, *parenthesis*.)

The *participial* (*participle*) takes the form of a verbal adjective. (The substitution of *al* for *le* is a common error. Look out for it. Correctly spelled, *participle*.)

He *past* (*passed*) by her home every evening. (*Past* and *passed* have different meanings and are different parts of speech. *Passed* is a verb in the past tense: she *passed* the examinations with high honors. *Past* is a noun, an adjective, an adverb, or a preposition, depending on its grammatical position in the sentence. *Noun*: She confessed her *past*. *Adjective*: He is a *past* master of the lodge. *Adverb*: They fled *past*, while the guns roared. *Preposition*: It was *past* the hour when the performance should have started.)

They considered it a most pleasant *pastime* (*pastime*). (Unlike other familiar words, the *t* is not doubled. This word is a combination of *pass* plus *time*, passing away the time. Correct spelling, *pastime*.)

They appointed him *paster* (*pastor*) of the little church. (Note ending *or*, not *er*. From the Latin of the same spelling, *paster*.)

He admitted the *paternaty* (*paternity*) of the child. (The spelling of the word is occasionally confused on account of *paternal*, which is derived from the Latin, *paternalis*. From the French, *paternité*, is derived the spelling, *paternity*.)

PRACTICAL WORK OF PROOFREADING

They spent the afternoon at the *pavillion* (*pavilion*). (Only one *l* in this word. Derived from Middle English *pavilon*. Correct spelling, *pavilion*.)

The country had a large *peasent* (*peasant*) class. (The second syllable takes an *a*, not an *e*. Derived from Old French *paisant*. Properly spelled, *peasant*.)

It was a very *pecular* (*peculiar*) situation. (Watch carefully for the omitted *i* in this word. Correct spelling, *peculiar*.)

He imposed severe *pennance* (*penance*) on himself for his indiscretions. (Note single *n*, not double *n*. From Middle English *penaunce*. Correct spelling, *penance*.)

At last the *pendelum* (*pendulum*) of circumstance swung in their direction. (From the Latin *pendulus*. Note particularly the two *u*'s. Spelled correctly, *pendulum*.)

The explorers brought tame *pengiuns* (*penguins*) from the Antarctic. (Note the two vowels *ui*, not *iu*. Properly spelled, *penguins*.)

The *peninsular* (*peninsula*) projects into the ocean. (Observe distinction between these two words. *Peninsula* is a noun, as illustrated above. *Peninsular* is an adjective; as, The superior forces won the *Peninsular* campaign.)

He was sentenced to a long term in the *penitetary* (*penitentiary*). (Note ending *tiary*. Omitted *i* an occasional typographical error. Proper spelling, *penitentiary*.)

The check was divided by a pinhole *preforation* (*perforation*). (Note first syllable is *per*, not *pre*. Correct spelling, *perforation*.)

He *preformed* (*performed*) his various duties with patience and efficiency. (Watch out for the transposition of the *er* as *re* in the first syllable. Correct spelling, *performed*.)

It was held *permisable* (*permissible*) to speak at that time. (Takes two *s*'s plus suffix *ible*. Note spelling, *per-mis-si-ble*.) Observe that the ending *ble* is never divided.

His *perserverance* (*perseverance*) won him a deserved promotion. (The superfluous *r* in second syllable often appears as a misprint. Watch for it. Properly spelled, *perseverance*.)

The children inherited his *personality* (*personalty*). (Observe the different meanings. *Personalty*, without the *i*, is personal effects or personal property. *Personality*, with the *i*, means mental or physical qualities, as "he has an engaging personality.")

The intense heat induced *persperation* (*perspiration*). (Derived from *perspire*, hence the *i* in second syllable. Correctly spelled, *perspiration*.)

She was *pursuaded* (*persuaded*) to accept her share of the inheritance. (Derived from French *persuader*, hence the correct use of the *e* in the first syllable. Properly spelled, *persuaded*.)

Persauasion (*persuasion*) is the art of influencing a person's mind. (Second syllable takes *ua*, not *au*. Proper spelling, *persuasion*.)

May I call your attention to the matter *pertaning* (*pertaining*) to this situation? (Watch for omitted *i* in second syllable, which happens occasionally. Correctly spelled, *pertaining*.)

Ill feeling *prevaded* (*pervaded*) their home. (Note transposition *re*, a common error. Observe correct spelling, *pERvaded*.)

It was a book about the *Pharoahs* (*Pharaohs*) of Egypt. (Derived from the Latin *Pharao*. Note particularly the vowels *ao*, not *oa*. Properly spelled, *PharAoh*.)

The record made by the team was *phenominal* (*phenomenal*). (From the Latin *phaenomenon*. The third syllable is an *e*, not an *i*. Watch for it. Correct spelling, *phenomenal*.)

The *Phillipines* (*Philippines*) are in the Far East. (Note one *l* and two *p*'s. The spelling can be memorized by remembering that these islands, in the sixteenth century, were named for King Philip II of Spain. *Philip* plus *pines*. Properly spelled, *Philippines*.)

They called a *phisiician* (*physician*) to her bedside. (Derived from *physic-ian*. Note *y* after digraph *ph*. Correct form, *physician*.)

He caught a large *pickeral* (*pickerel*). (Note *e* in last syllable, not *a*. Properly spelled, *pickerel*.)

While *picnicing* (*picnicking*), they enjoyed the mountain scenery. (In forming the present participle, the *k* in this word precedes the suffix *ing*. Watch for possible omission of *k*. Correct spelling, *picnicking*. The noun is *picnic*, not *picnick*.)

PRACTICAL WORK OF PROOFREADING

The area consisted of a flat *plane* (*plain*). (*Plain* and *plane* are both a noun and an adjective. *Plain* is flat, tablelike land. *Plane* is the flat surface. *Plane* is also a carpenter's tool. Always observe the sense of these two words.)

A *placque* (*plaque*) was placed in the room to honor her memory. (There is no *c* in this word. Watch out for it. Correct spelling, *plaque*.)

Her guests were quite *plesant* (*pleasant*) to one another. (First syllable takes the two vowels *ea*. Correctly spelled, *pleasant*.)

The *poisenous* (*poisonous*) fumes overcame them. (Derived from *poison*. Note *o* in second syllable, *poisOnous*.)

His *pondorous* (*ponderous*) talk bored the guests. (Derived from *ponder-ous*. Note second syllable takes an *e*, not an *o*. Proper spelling, *ponderous*.)

Possesion or *posession* (*possession*) is nine points of the law. (Observe that there are four *s*'s in this word. Derived from *possess*. Correctly spelled, *poSSeSSion*.)

The *possibilities* (*possibilities*) seemed unlimited. (Watch out for this *natural* typographical error. The *i* is frequently omitted in the third syllable, probably because the operator thinks of the adjective *possible*, *possiblities*. Proper spelling, *possibilities*.)

A dinner will *proceed* (*precede*) the conference. (These two words are direct opposites. *Precede* means going before. *Proceed* is to start, to continue, or to follow. The chairman told the speaker to *proceed* with his address. Note endings of these words: pre-*CEDE*; pro-*CEED*.)

It is asserted he was biased in his judgment because he showed *preference* (*preference*). (Note ending *ence*, not *ance*. Correct spelling, *preference*.)

Prejedice (*prejudice*) is a sign of intolerance. (One way to remember the *u* following the *j* is to think of the two elements *pre-judge*. Watch the *u* in the second syllable. Properly spelled, *prejUdice*.)

Thorough *preperation* (*preparation*) was made for the main event. (Derived from *prepare*; *prepar-ation*. Observe the *a* in second syllable, not *e*. Correct spelling, *preparation*.)

A secret process *perserved* (*preserved*) the bindings for centuries. (Watch out for transposition in first syllable. *Pre*, not *per*. Note proper spelling, *preserved*.)

The epidemic of colds seems quite *prevelant* (*prevalent*). (Derived from *prevail*. Note *a* in second syllable and ending *ent*. Properly spelled, *prevalent*.)

He entered the field of *preventative* (*preventive*) medicine. (No dictionary recognizes the word *preventative*, which is now obsolete. Correctly spelled, *preventive*.)

The *principle* (*principal*) objective of the enemy was the capital city. (*Principal* is both a noun and an adjective. He saved the *principal* [capital], but used up the interest. *Principle* is a noun or a past participle. Lofty *principle* was part of his rugged character. They discovered how *low-principled* he was. Watch carefully the sense of these words.)

As the *prisner* (*prisoner*) leaned over, his lawyer whispered to him. (Derived from *prison*. Watch for the omitted *o* in this word. Dropped occasionally by operators because of the pronunciation *pris'ner*. Correct spelling, *prisoner*.)

It was a *privelge* (*privilege*) to know her. (From the Latin *privilegium*. Observe the *i* in the second syllable, no *e*. Guard against this form of typographical error. Properly spelled, *privilege*.)

Probabley (*probably*) he misunderstood him. (When the adjective *probable* changes to the adverb *probably*, the *e* is dropped. Spelled correctly, *probably*.)

The *proceedure* (*procedure*) consisted of a series of lessons. (When the verb *proceed* changes to the noun *procedure*, one of the double *e*'s is dropped; the same as the French word *procédure*.)

He is senior *profesor* (*professor*) of science. (Derived from the verb *profess*. Other words with one *f* and two *s*'s are *profession* and *professional*. In visualizing the spelling of these words bear in mind the verb *profess*.)

The *profer* (*proffer*) was made in good faith. (Watch for this word as a noun and a verb. The correct spelling can be visualized by thinking of *offer* prefixed by *pr*, *PROffer*. The participle is spelled *proffered*.)

He is one of our most *prominant* (*prominent*) citizens. (Derived from the Latin *prominens*, hence the *e* in the last syllable. Watch out for the wrong use of the *a*. Properly spelled, *prominent*.)

Its *promonotory* (*promontory*) could be seen clearly at a distance of ten miles. (From the Latin *promontorium*. Note carefully the extra *o* that makes the *false* third syllable. Correct spelling, *promontory*.)

PRACTICAL WORK OF PROOFREADING

His *pronouciation* (*pronunciation*) was considered flawless. (The second syllable of the noun is often confused with the second syllable of the verb, which is *pronounce*. The correct spelling of the noun is *pronunciation*.)

In the forced landing, the *propellor* (*propeller*) was smashed. (Note ending *er*, not *or*. This word takes the Anglo-Saxon suffix. Properly spelled, *propeller*.)

The *prophesy* (*prophecy*) was uncannily accurate. (Note distinction between these two words. *Prophecy* [c] is the noun. *Prophesy* [s] is the verb. He would raise his arms and *prophesy* dire things to come in the near future. Watch carefully for the sense of these two words.)

A *pumkin* (*pumpkin*) grows to an enormous size. (The second *p* is often omitted because of the pronunciation *pung'kin*. Watch for this typographical error. Correct spelling, *pumpkin*.)

I will *persue* (*pursue*) him until he is captured. (From the Middle English *pursuen*, hence the *u*, no *e*, in the first syllable. Spelled correctly, *pursue*.)

They continued the *persuit* (*pursuit*) until the enemy was no longer to be seen. (From the Middle English *pursuen*. Observe the *u* in the first syllable. Occasionally set up *per* instead of *pur* because of the pronunciation. Note correct spelling, *pursuit*.)

Q

Her experience *qualafied* (*qualified*) her for the position. (Derived from *quality*. Second syllable *li*, not *la*. Correctly spelled, *qualified*.)

He found himself in a serious *quandry* (*quandary*). (Watch for the omitted *a* in second syllable. Proper spelling, *quandAry*.)

Huge *quanties* (*quantities*) of military supplies were captured. (Note possible omission of second syllable *ti*. Correctly spelled, *quantITies*.)

The ship was placed in *quarrantine* (*quarantine*). (From the Italian *quarantina*, meaning forty. Formerly a period of forty days during which a ship was held because contagious disease was suspected. Note that this word takes a single *r*, not a double. Proper spelling, *quarantine*.)

They *quarelled* (*quarreled*) over the division of the reward. (Observe that this word takes two *r*'s and one *l* both in the noun and participle. Note correct spelling *quarrel*, *quarreled*.)

They asked no *quater* (*quarter*), nor did they give any. (Note *r* in first syllable. Occasionally omitted. Properly spelled, *quarter*.)

A long *questionaire* (*questionnaire*) was filled out. (Note that this word, unlike *millionaire*, takes a double *n*. Correct spelling, *questionnaire*.)

It was a *quiscent* (*quiescent*) afternoon. (The letters *es* form the second syllable in this word. Properly spelled, *quiescent*.)

The evening turned out to be *quite* (*quiet*) and peaceful. (Note difference in these two words. *Quiet* is an adjective meaning peaceful, still. *Quite* is an adverb meaning entirely. He seemed *quite* unconscious.)

With a *quorem* (*quorum*) present the Senate convened. (Derived from the Latin [same spelling]. Means a minimum required number present. Note ending *um*, not *em*. Correctly spelled, *quorum*.)

I *quoth* (*quote*) the following passage from his speech. (There is a sharp difference between these two words. *Quote* means to repeat either in writing or speaking what someone else has spoken or written. *Quoth* means *said* or *spoken*. Used in the first and third persons in the past tense followed by its nominative, the words *said* being the object. "It is time to leave," quoth I. "Nay, nay, my lord, I shall stay," quoth she.)

R

That night she looked positively *radient* (*radiant*). (From the Latin *radians*. Note ending *ant*, not *ent*. Correctly spelled, *radiant*.)

Until a new valve was installed, the *radiater* (*radiator*) was ice-cold. (Note ending *or*, not *er*. Properly spelled, *radiator*.)

The committee tried to *raize* (*raise*) its allotment. (This word takes an *s*, not a *z*. Spelled correctly, *raise*.)

The group *red* (*read*) the story several times. (Occasionally this word is misspelled because the past participle is pronounced *red*. Always correctly spelled, *read*.)

He *realy* (*really*) meant to keep his promise. (The adverb *really* is formed by adding *ly* to the adjective *real*. Watch out for the one *l*, which slips through occasionally. Properly spelled, *really*.)

He owned several parcels of *realty* (*realty*). (*Realty* refers to real estate. *Reality* means situations that are vivid and real. The *realty* of great danger was apparent to all present. Watch out for the omission of the *i*, or the insertion of the *i*, according to the sense.)

The *rebutal* (*rebuttal*) address was made by the defendant's counsel. (Note the doubling of the consonant *t* in derivatives of *rebut*—*rebuted*, *rebutter*, *rebutting*, and *rebuttal*.)

PRACTICAL WORK OF PROOFREADING

Within a few days the flood waters *receeded* (*receded*). (From the Latin *recedere*. Note particularly the spelling *recede*. Correct form, *receded*.)

She obtained the *reciept* (*receipt*) for the package. (The *e*, not *i*, follows *c* in words of this class. Spelled properly, *receipt*.)

The family will *recieve* (*receive*) the inheritance. (In words of this category the *e*, not *i*, follows *c*. Correct spelling, *receive*.)

They placed the torn bits into the *receptacel* (*receptacle*). (Observe ending *le*, not *el*. Properly spelled, *receptacle*.)

It was a *reciprocel* (*reciprocal*) gesture. (From *reciprocate*. Note ending *al*, not *el*. Correct spelling, *reciprocal*.)

The *reclamation* (*reclamation*) project was completed last week. (From the French *réclamation*. Not to be confused with *reclaim*. Properly spelled, *reclamation*.)

It was *reccomended* (*recommended*) that the measure be passed by the House. (From the Latin *recommendare*. Note carefully one *c* and two *m*'s, *reCoMMend*.)

The article contained many *redundent* (*redundant*) phrases. (From the Latin *redundance*. Note ending *ant*, not *ent*. Properly spelled, *redundant*.)

The statement was in *referance* (*reference*) to the remarks of a previous speaker. (From the French *referer*. Ending is *ence*, not *ance*. Correct spelling, *reference*.)

The ice cubes were taken from the *refrigerater* (*refrigerator*). (Note ending. Should be *or*, not *er*. Correctly spelled, *refrigerator*.)

Despite the misfortune, he tried to *rehabilatate* (*rehabilitate*) himself in the standing of his family. (From the Latin *rehabilitare*. Observe that the fourth syllable is *li*, not *la*. This is a most common error. Correctly spelled, *rehabilitate*.)

He held the *rains* (*reins*) with all his strength. (The misplacing of these two words is a common error. Watch the *a* and the *e* critically for the sense.)

She was a very *religous* (*religious*) person. (From the Latin *religiosus*. Note ending *ious*, not *ous*. Properly spelled, *religious*.)

He agreed to the terms with *reluctence* (*reluctance*). (From the Latin *reluctans*. Observe ending *ance*, not *ence*. Correct spelling, *reluctance*.)

PROOFREADING AND COPY-PREPARATION

The *rememberance* (*remembrance*) of the meeting was never erased. (Observe closely that the noun has three syllables only: *re-mem-brance*. There is no *e* in the last syllable. Properly spelled, *remembrance*.)

A mountain cabin was their *rendevoüs* (*rendezvous*). (From the French *rendez-vous*. Watch out for the *z* in the second syllable. Spelled correctly, *rendezvous*.)

They considered him a *renagade* (*renegade*) Frenchman. (From the Spanish *renegado*. Note the *e* in the second syllable, not *a*. Spelled properly, *renegade*.)

Reparation (*reparation*) was made promptly for the attack on the mission. (From the Latin *reparatio*. Do not confuse this word with *repair*. No *i* in the second syllable. Correct spelling, *reparation*.)

Constant *repitition* (*repetition*) was deemed necessary. (From the Latin *repetitio*. Note *e* in second syllable, not *i*. One way to remember the *e* is to think of *repeat*. Properly spelled, *repetition*.)

The unpopular act was soon *resinded* (*rescinded*). (From the Latin *rescindere*. Note the *sc* in this word. Correctly spelled, *rescinded*.)

The *resevoir* (*reservoir*) is tremendous in size. (From the French *réservoir*. A common typographical error. Watch for omitted *r* in second syllable. Spelled correctly, *reservoir*.)

Responsiblity (*responsibility*) rested heavily on his shoulders. (One of the persistent errors to watch is the dropping of the *i* between consonants. This type of error can be caught only when letters are read separately and carefully, as *r e s p o n s i b l i t y*. The omitted *i* is now noted instantly. Spelled properly, *responsibility*.)

The *restuarant* (*restaurant*) was known for its excellent food. (From the French *restaurer*. Note the letters *au* in the second syllable. Correct spelling, *restaurant*.)

He was a famous *restauranteur* (*restaurateur*). (Observe closely that there is no *n* in the third syllable. The owner of an eating-place is known as a *restaurAteur*.)

Rhuematism (*rheumatism*) was the cause of his severe pain. (From the Latin *rheumatismus*. Observe the first syllable RHEUM. Properly spelled, *rheumatism*.)

She had a fine sense of *rythm* (*rhythm*). (From the Latin *rhythmus*. Note closely that this word includes two *h*'s. Correct spelling, *RHyTHm*.)

PRACTICAL WORK OF PROOFREADING

The society held a *rumage* (**rummage**) sale. (Note the double *m* in this word. Correct spelling, *rummage*.)

S

The *sabath* (**sabbath**) was made for man. (Note the double *b*. One *b* often omitted. Correctly spelled, *sabbath*.)

It was as holy as a *sacrement* (**sacrament**). (Observe the letter *a* preceding *ment*. Proper spelling, *sacrAment*.)

It was a *sagacious* (**sagacious**) dog. (From the Latin *sagacis*. Note particularly the ending *cious*, not *tious*. Correctly spelled, *sagacious*.)

He resembled a carefree *sailer* (**sailor**). (Observe distinction in these two words. *Sailor* [-*or*] is one who works on a ship. *Sailer* [-*er*] is a sailing vessel.)

A generous-sized *sanwich* (**sandwich**) was placed before him. (Composed of *sand-wich*. Note *d* in first syllable, occasionally omitted. Properly spelled, *sandwich*.)

The measure was put into force for *sanatary* (**sanitary**) reasons. (From the Latin *sanitas*. The second syllable takes an *i*, not *a*. Correct spelling, *sanitary*.)

His terms were quite *satisfactory* (**satisfactory**). (From the Latin *satisfactorius*. Note ending *ory*. Properly spelled, *satisfactory*.)

The *scarsity* (**scarcity**) of the product made it expensive. (Derived from *scarce*. Note *ci*, not *si*. Word is spelled *scarcity*.)

She said the *scisors* (**scissors**) were quite dull. (Observe the double *s* in this word. Correct spelling, *scissors*.)

They determined to *sieze* (**seize**) the ship in the harbor. (Note vowels *ei*, not *ie*. Properly spelled, *seize*.)

The college year consisted of two *semisters* (**semesters**). (Observe the letter *e* in the three syllables. Spelled correctly, *semesters*.)

Her absence from the *seminery* (**seminary**) was due to sickness. (From the Latin *seminarium*. Note the *a* in third syllable. Proper spelling, *seminary*.)

They decided to go their *seperate* (**separate**) ways. (Pay particular attention to the *a* in second syllable. The substitution of the *e* for *a* is one of the most persistent of errors. Watch out for it. Correctly spelled, *sepArate*.)

PROOFREADING AND COPY-PREPARATION

It was the *sergant* (*sergeant*) who addressed the squad. (Note ending *eant*, not *ant*. Correctly spelled, *sergeant*.)

He was the *sheperd* (*shepherd*) of his flock. (Composed of the two elements *sheep-herd*. The *h* is sometimes omitted because of the pronunciation *shepērd*. For proofreading purposes, pronounce the *h* mentally. Proper spelling, *shepherd*.)

His *sholders* (*shoulders*) were quite broad. (Observe the *u* in first syllable. Spelled properly, *shoUlders*.)

Shruberry (*shrubbery*) separated the two plots. (This word takes a double *b*. One *b* often omitted. Correct spelling, *shrubBBerry*.)

The *seige* (*siege*) lasted six months. (Note position of vowels: *ie*, not *ei*. Spelled, *siege*.)

It was a very *signifcent* (*significant*) gesture. (Ending of this word is *ant*, not *ent*. Spelled properly, *significant*.)

The *silhouette* (*silhouette*) of his face appeared at the window. (Note the vowels *oue* and their proper position, *silHOUEtta*.)

The incidents were strikingly *similiar* (*similar*). (The ending of this word [*ar*] is often confused with the ending of familiar [*iar*]. Watch out for superfluous *i*. Properly spelled, *similar*.)

Actions that seemed *similitanous* (*simultaneous*) were actually not so. (Two common errors in this word are the *i* instead of *u* in second syllable; the ending *ous* instead of *eous*. Correct spelling, *simUltanEOUS*.)

They thought the *site* strategically located. (Note the other two words that are similar-sounding. **Cite**: "The judge *cited* the law." **Sight**: "His keen *sight* took in the entire view." Watch out for the sense of these three words.)

She was the *slimest* (*slimmest*) of the group. (Note the double *m* in forming the superlative degree. Correct spelling, *slimmest*.)

It was quite a *socable* (*sociable*) evening. (Derived from *social*. Watch out for the omitted *i*. Properly spelled, *sociable*.)

He is now a *sophmore* (*sophomore*) at college. (Note specially the three syllables *soph-O-more*. The *o* is occasionally dropped by operators. Spelled correctly, *sophomore*.)

She *saught* (*sought*) for an appointment. (Past tense and past participle of *seek*. Sometimes confused with the *a* in *taught*. Observe correct spelling, *sOught*.)

PRACTICAL WORK OF PROOFREADING

The *sourse* (*source*) of the passage was found in the Bible. (This word always takes a *c*, not an *s*. Properly spelled, *source*.)

They acknowledged his *sovereignty* (*sovereignty*). (Note *e* in second syllable, which is occasionally omitted. Spelled properly, *sovEreignty*.)

The top of his head was covered *sparsely* (*sparsely*) with hair. (From the Latin *sparsus*. This word should not be confused with *scarce*, which takes a *c*. Correct spelling, *sparSe*.)

Hundreds of *specie* (*species*) of wild life were counted. (Observe the difference between these two words. *Specie* pertains to hard money such as gold or silver; as, complete payment was made in *specie*. *Species* is used in the plural form only, meaning various types of human, animal or plant life. Watch for the sense of these two dissimilar terms.)

A *speciman* (*specimen*) or several *specimans* (*specimens*) were submitted to the customer. (Note that the last syllable is *men* irrespective of whether the word is singular or plural. Correct spelling, *specimEn*, *specimEns*.)

The company deals in *spiritous* (*spirituous*) beverages. (As this word is derived from the French *spiritueux*, the *u* is retained in the English form of the word. Correctly spelled, *spirituous*.)

He had a large *steak* (*stake*) in the enterprise. (Observe difference: *steak*, the cross-section of beef. Confused frequently with *stake*.)

The officer had a *stationery* (*stationary*) post. (From the Latin *stationarius*. Note ending *ary*, *stationARY*. *Stationery* is derived from the Middle English *stacyonere*. Observe ending *ery*, *stationERY*.)

The following three words—*statue*, *statute*, *stature*—are often set up inaccurately. 1. It was the *statue* of Admiral Farragut. 2. The *statute* (law) was passed finally by the assembly. 3. He was looked upon as a man of gigantic *stature* (size).

They were compelled to put him in a *straightjacket* (*straitjacket*). (*Straight* means restricted, narrow, close-fitting, hence the use of the first element in *straitjacket*. *Straight* and narrow is the path of rectitude.)

It was a brilliant *strategem* (*stratagem*). (This word is wrongly associated with *strategy*. From the Italian *stratagema*. Watch out for the *a* preceding the ending *gem*. Correct spelling, *stratagem*.)

The *stratagy* (*strategy*) of the battle was carefully planned. (This word is derived from the French *stratégie*, hence takes an *e*, not an *a*, in the second syllable. Correct spelling, *strategy*.)

PROOFREADING AND COPY-PREPARATION

Theodore Roosevelt was an advocate of the *strenous* (**strenuous**) life. (Note the second syllable *u*. Correctly spelled, *strenUous*.)

He *stretched* (**stretched**) out his legs on the couch. (Watch for the second *t* in this word. Spelled correctly, *stretched*.)

He was known for his *stubborness* (**stubbornness**). To the root word *stubborn* add the suffix *ness*. Proper spelling, *stubbornness*.)

It was a fine *suburban* (**suburban**) section. (Composed of two elements, *sub* plus *urban*. The *r* in *urban* is occasionally omitted by mistake. Correctly spelled, *subuRban*.)

He achieved *sucsess* (**success**) early in life. (Note the double *c* and double *s* in this word. Occasionally set up with one *c*. Properly spelled, *success*.)

Sufficient (**sufficient**), unto the day is the evil thereof. (The ending of this word is *cient*, not *cent*. Should not be confused with *beneficent*. Correct spelling, *sufficient*.)

The right of *sufferage* (**suffrage**) has been granted to women. (From the Latin *suffragium*. No connection with *suffer*. Watch carefully for the superfluous *e*. Properly spelled, *suffRage*.)

Suger (**sugar**) and tobacco are the island's main source of income. (Note ending *ar*, not *er*. Spelled correctly, *sugar*.)

It is a spacious *suit* (**suite**) of rooms. (*Suit[e]* means also a complete set of furniture, as a bedroom *suite*. *Suit* refers to a *suit* of clothes; a *suit* of cards; a *lawsuit*.)

The conversation was *superfical* (**superficial**) in character. (Watch out for the *i* in the last syllable, which is often omitted. Properly spelled, *superficial*.)

He was appointed *supertendent* (**superintendent**) of the plant. (One of the more common of errors is to omit the third syllable, *in*. One should be on the alert for this omission. Correct spelling, *superINTendent*.)

Section A of the statutes will *supercede* (**supersede**) the first chapter. (From the Latin *supersedere*. Observe that the last syllable is *sede*, not *cede*. Spelled correctly, *supersede*.)

They attempted to *supress* (**suppress**) the news of the disaster. (Two *p*'s, not one *p*. Properly spelled, *suPPress*.)

It was a *suprise* (**surprise**) attack. (Note the *r* in first syllable. Often omitted by operators. Spelled correctly, *suRprise*.)

PRACTICAL WORK OF PROOFREADING

The high fence *surounded* (*surrounded*) the enclosure. (Composed of prefix *sur* plus *rounded*. Watch out for double *r*. Correct spelling, *suRRounded*.)

The word was composed of four *sylyables* (*syllables*). (From the Latin *syllaba*. Note the double *l*. Properly spelled, *syllable*.)

The *symetry* (*symmetry*) of the building was strikingly beautiful. (Note the double *m* in this word. Correct spelling, *symmetry*.)

Many phrases or words are *synonomous* (*synonymous*). (From the Greek *synonymos*. An *o* frequently replaces the *y* on account of the tendency to mispronounce this word. The noun is *synonym*, and the adjective is formed by adding *ous*—*synonymous*.)

The plan was executed quite *systemetically* (*systematically*). (The adverb is derived from the adjective *systematical* plus *ly*. Note that the letter after the *m* is an *a*, not an *e*. Correctly spelled, *systematically*.)

T

They had a *tasit* (*tacit*) understanding. (From the Latin *tacitus*. Note the letter *c*, not *s*. Properly spelled, *tacit*.)

Technecally (*technically*) speaking, he was in the wrong. (Occasionally set up with an *e* because of the pronunciation. Correct spelling, *technically*.)

Her *temperment* (*temperament*) was what is known as artistic. (Watch out for the *a*, preceding *ment*, which is often omitted. Properly spelled, *temperament*.)

The position was held *temporarly* (*temporarily*). (There should be an *i* preceding the ending *ly*. Derived from the adjective *temporary*, the *y* changes to *i* followed by *ly* in forming the adverb. Correct spelling, *temporarily*.)

She developed a *tendancy* (*tendency*) to use her left hand. (Derived from the Latin *tendens*. Note that there is no *a* in this word. Properly spelled, *tendency*.)

He was a greater man *then* (*than*) his detractor. (Note difference between *than* and *then*. *Than* is a conjunction. *Then* is an adverb; as, She could not answer *then*, but she spoke to him later. These two words are often interchanged mistakenly. Should be watched carefully.)

They lost all *there* (*their*) possessions in the fire. (*Their* is a possessive pronoun. *There* is an adverb; as, They went *there*, as directed. Note the sense of these two words.)

Because the question was put directly, he, *therefor* (*therefore*), answered it in the same manner. (Observe with care the difference in meaning between these two words. *Therefore* means that an act is to be performed or facts decided because of a particular happening or a deduced reason. *Therefor* means for some particular thing or purpose [understood]. We will sell the building and so much land as is needed *therefor*. [The amount of land needed on which to erect the building.] Note *therefore* and *therefor* are both adverbs.)

He thought over the proposition quite *throughly* (*thoroughly*). (Watch carefully for the omitted *o* in the first syllable. A typical operator's error. Correct spelling, *thoroughly*.)

It measured four *thousands* (*thousandths*) of an inch. (It should be remembered that the ordinal numbers are adjectives and are to be spelled as such. Note distinction: His wealth was computed in the *thousands* [noun]. He left her but a *thousandth* [adjective] part of his wealth.)

It is said that *three-eights* (*three-eighths*) of the population is French. (The ordinal number always takes the digraph *th*, *eigh-th*. Properly spelled, *eighth*.)

It is necessary to distinguish the differences among *to*, *too*, and *two*. *To* is a preposition; as, He went *to* bed. *Too* is an adverb; as, *Too* much money was spent on the project. *Two* is an adjective; as, She was awarded the pick of *two* appointments. Watch the sense of these three words.

Tobacco (*tobacco*) was first grown in Virginia. (Observe that this word has one *b* and two *c*'s. Correct spelling, *tobacco*.)

Tobboganing (*tobogganing*) is a great sport. (This word is frequently misspelled. Note particularly its formation, *toBoGGaning*.)

The *typography* (*topography*) of Ohio is described in a State pamphlet. (*Topography* is the shape and condition of land surfaces. The changing of the first *o* to a *y* makes the word *typography*, the art of type composition. This is a common error and should be guarded against.)

It is a very *tortuous* (*torturous*) punishment. (Entirely different meanings. *Tortuous* means long and winding, as a *tortuous* stream. Frequently confounded.)

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Within their circle, one could enjoy the feeling of *tranquility* (*tranquillity*). (Observe carefully that this word takes two *l*'s. Correctly spelled, *tranquillity*.)

His *trucculent* (*truculent*) attitude always antagonized people. (From the Latin *truculentus*. Often set up with two *c*'s. Watch this word carefully. Correctly spelled, *truculent*.)

He was *truley* (*truly*) your friend. (There is no *e* in this word. Watch out for this type of error. Correct spelling, *truly*.)

They were *tieing* (*tying*) up the bundle when observed. (In forming the present participle the verb *tie* changes to *ty-ing*. Proper spelling, *tying*.)

The emperor was notoriously *tyranical* (*tyrannical*). (The noun *tyrant* in forming its derivatives — *tyrannic*, *tyrannically*, *tyrannous* — doubles the *n*. This should be carefully noted.)

U

Undoubtably (*undoubtedly*) he will carry out his part of the agreement. (Always change the *ably* to *edly*, as the first form is not used. Correct spelling, *undoubtedly*.)

She was graduated from a large *universaty* (*university*). (Sometimes confounded with *universal*. From the Latin *universitas*. Properly spelled, *university*.)

The evidence presented was *unmistakeable* (*unmistakable*). (The *e* before *able* is no longer a variant. The correct spelling is *unmistakable*.)

Good-bye *untill* (*until*) we meet again. (Correctly spelled, *until*. Note that the preposition *till* takes two *l*'s. He worked *till* eleven o'clock.)

They arrived *usualy* (*usually*) at noon. (The adverb *usually* is formed by adding *ly* to the adjective *usual*. The one *l* slips through sometimes. Watch it carefully. Properly spelled, *usually*.)

His calling was held to be *usurous* (*usurious*). (Watch out for the *i* in the third syllable. Proper spelling, *usurious*.)

It was an interesting *utterence* (*utterance*). (Note ending *ance*, not *ence*. Spelled properly, *utterance*.)

V

Vaccination (*vaccination*) is usually necessary. (Derived from *vaccine*. Word has two *c*'s and one *n*. Correct spelling, *vaccination*.)

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She was known to *vaccilate* (*vacillate*) in her opinions. (From the Latin *vacillare*. Word has one *c* and two *l*'s. Properly spelled, *vacillate*.)

It was literally a *veil* (*vale*) of sorrow. (Watch out for these two words. *Vale* is a place. *Veil* means something hidden; as, They *veiled* the object from his sight.)

Vairous (*various*) reasons were given for his absence. (Note ending *ious*. Spelled correctly, *various*.)

The following three words should be thoroughly understood, as they are often interchanged. 1. **Vein.** A needle was inserted in his *vein*. 2. **Vain.** She was beautiful but *vain* (conceited). 3. **Vane.** The *vane* of the propeller was bent.

Vengance (*vengeance*) was taken by the gang. (Composed of two elements, *venge-ance*. Properly spelled, *vengeance*.)

He drew a long, *verticle* (*vertical*) line. (Note ending *cal*, not *cle*. Correct spelling, *vertical*.)

They were accused of trafficking in *vise* (*vice*). (A *vise* is a contrivance to hold something firm. *Vice* as a prefix means in place of. *Vice-president*, in place of the president.)

They stored up quite a stock of *vituals* (*victuals*). (From the Latin *victualia*. The *c* is occasionally omitted because of the pronunciation. Correct spelling, *victuals*.)

The attempt to *villify* (*vilify*) his character failed. (From the Latin *vilificare*. Look out for the double *l* in this word. A common typographical error.)

He was the *villian* (*villain*) of the play. (Often transposed. Watch this word carefully. Correctly spelled, *villain*.)

The shore was quite *visable* (*visible*). (Note ending *ible*, not *able*. Properly spelled, *visible*.)

The *vitamines* (*vitamins*) are considered essential to good health. (Note that there is no *e* in this word. Properly spelled, *vitamins*.)

W

He was a *wagish* (*waggish*) fellow. (Two *g*'s, not one, in this word. Spelled correctly, *waggish*.)

She wore a full-bodied *waste* (*waist*). (Watch these two words. *Waste* means rubbish, excess material.)

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The right of a trial by jury was *waved* (*waived*). He *waved* the flag to and fro. (Note difference in these words.)

It happened on a *Wensday* (*Wednesday*). (This word is derived from the Anglo-Saxon *Wodnes dæg*, which means the day of the god *Woden*. Correct spelling, *Wednesday*.)

She is very much above normal *weighth* (*weight*). (This word, from the Middle English, ends in *ht*, not *th*. Look out for this transposition. Spelled properly, *weight*.)

It was a *wierd* (*weird*) performance. (Often transposed. Watch out for the *ei*. Correct spelling, *weird*.)

Wheather (*whether*) I go or not depends on you. (From the Anglo-Saxon *hwether*, indicating a statement of choice, doubt or hesitancy. Note that there is no *a* in this word. Spelled correctly, *whether*.)

Whitch (*which*) one do you prefer? (There is no *t* in this word. Look out for this kind of error. Properly spelled, *which*.)

The lawyer decided to *withold* (*withhold*) the testimony. (Note the two elements *with-hold*. Watch for the double *h*. Properly spelled, *withhold*.)

"I *wont* (*won't*) go," she said. (This word is the contraction of *will not* or the colloquial contraction of *woll not*. The apostrophe should be placed always between the *n* and *t*. Watch out for this word minus the apostrophe. Correctly spelled, *won't*.)

The following four words should be studied: 1. **Write:** "I will *write* the letter tomorrow." 2. **Right:** "The *right* in the end will prevail." 3. **Rite:** "The funeral *rite* was unusually solemn." 4. **Wright:** "He is an exceedingly skillful *wright* (mechanic)."

Y

It was an ocean-going *yahct* or *yaht* (*yacht*). (Often appears with a typographical error. Correct spelling, *yacht*.)

He *yearned* (*yearned*) for his home town. (Note *a* in this word. Correct spelling, *yearned*.)

A *yoman* (*yeoman*) is a petty officer in the navy. (Note the vowel unit *eo*. Properly spelled, *yeoman*.)

I *yeild* (*yield*) on this point to no man. (The vowels *ie*, not *ei*, follow the consonant *y*. This word is occasionally set up wrong and should be watched. Spelled correctly, *yield*.)



Part view of proofroom of *The News*, New York's "Picture Newspaper."
Courtesy of H. W. ROPER, Manager of Publicity.

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Your (*you're*) not going if I can stop you. (Note difference between these words. *Your* is a pronoun; as, *Your* happiness is at stake. *You're* is a contraction of *you are*; as, *You're* the fellow they spoke about.)

Z

He rendered a *zelous* (*zealous*) service. (Note *a* in first syllable. Correct spelling, *zealous*.)

It was the *zeenith* (*zenith*) of his ambition. (From Middle English *cenith*. Note that this word has one *e* only. Properly spelled, *zenith*.)

2. OMISSION OF LETTERS

The omission of a letter in a word changes the meaning, causes an entire sentence to look absurd, and often makes a phrase sound sarcastic or scurrilous. The following examples were taken from newspapers, magazines, and books where these omissions actually occurred. Galley-readers should be exceedingly zealous in guarding against this type of error.

Years after her death she achieved "immorality" (*immortality*).

He was accused of robbing the Christmas "ox" (*box*) in the church.

Quickly drawing his "word" (*sword*), he prepared to defend himself.

Here is the silver "steam" (*stream*) in which we bathed.

The seaman was tried on the charge of having "eaten up" (*beaten up*) a taxi-driver.

For four hundred "ears" (*years*) the idea of a canal across the isthmus was but a dream.

When he was "even" (*seven*) years old, his family moved to Boston.

When he entered the station, he found he had missed the "rain" (*train*) by one minute.

The house was "old" (*sold*) to satisfy the mortgage.

Endless "car" (*care*) is required to maintain high standards.

She was given the "lace" (*place*) of honor on the platform.

The parts were held together by a good quality of "ax" (*wax*).

It was her iron "ill" (*will*) that kept her from breaking down.

The bride wore a single strand of tiny matched "pears" (*pearls*).

3. WORDS SPELLED TWO WAYS

Watch carefully that the same word is not spelled two ways in an article or story. Among the words with variable spellings are the following forms: *l* or *ll*; *or* or *our*; *se* or *ce*; *er* or *or*; *er* or *re*; *t* or *tt*; *ph* or *f*; *e* or no *e*; *ed* or *t*; *g* or *gue*; *t* or *tette*; *x* or *s*; *as* or *ae*; *m* or *mme*; *ze* or *se*; *e* or *ae*; *matize* or *mize*; *i* or *e*; *y* or *ey*.

l or *ll* — traveled, travelled; raveled, ravelled; caviled, cavilled; deviled, devilled; stenciled, stencilled; equaled, equalled.

or or *our* — honor, honour; favor, favour; armor, armour; arbor, arbour; ardor, ardour; vigor, vigour; belabor, belabour.

se or *ce* — defense, defence; offense, offence; license, licence; practise, practice; pretense, pretence.

er or *or* — converter, convertor; regrater, regrator; granter, grantor; granulater, granulator; deviser, devisor; carbureter, carburetor; adapter, adaptor.

er or *re* — center, centre; accouter, accoutre; caliber, calibre; luster, lustre; liter, litre; meager, meagre.

t or *tt* — epaulated, epauletted; russetting, russetting; breveted, brevetted; riveted, rivetted; garroting, garrotting.

ph or *f* — sulphur, sulfur; sulphid, sulfid; sulphate, sulfate; sulphite, sulfite; caliph, calif.

e or no *e* — gelatine, gelatin; bromide, bromid; morphine, morphin; strychnine, strychnin; glycerine, glycerin; axe, ax; aye, ay; caffeine, caffein.

ed or *t* — burned, burnt; dreamed, dreamt; leaped, leapt.

g or *gue* — catalog, catalogue; decalog, decalogue; monolog, monologue; homolog, homologue; analog, analogue; dialog, dialogue; prolog, prologue; demagog, demagogue.

t or *tette* — cigaret, cigarette; quartet, quartette; sextet, sextette; quintet, quintette; octet, octette; bassinet, bassinette.

x or *s* — beaux, beaus; chapeaux, chapeaus; bateaux, bateaus; bureaux, bureaus.

as or *ae* — formulas, formulae; amoebas, amoebae; antennae, antennae; ephemeras, ephemerae; nebulas, nebulae.

m or *mme* — program, programme; kilogram, kilogramme; centigram, centigramme; milligram, milligramme; monogram, monogramme.

ze or *se* — analyze, analyse; amortize, amortise; apologize, apologise; baptize, baptise; catechize, catechise; criticize, criticise; deputize, deputise; demoralize, demoralise; economize, economise; fertilize, fertilise; recognize, recognise; scrutinize, scrutinise.

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e or *ae* — anemia, anaemia; anesthetic, anaesthetic; archeology, archaeology; encyclopedia, encyclopaedia; dieresis, diaeresis; hemorrhoids, haemorrhoids; medieval, mediaeval; orthopedic, orthopaedic.

matize or *mize* — legitimatize, legitimize; systematize, systemize.

i or *e* — dispatch, despatch; inclose, enclose; impale, empale; incase, encase; inclosure, enclosure.

y or *ey* — story, storey; whisky, whiskey; whimsy, whimsey; flunkey, funkey; spoony, spooney.

4. BAD PUNCTUATION

The proper use of the comma and the other marks of punctuation is usually of considerable importance. Wrongly placed commas or their non-use frequently make a group of words say the opposite of what was intended and often mar the structural unity of an otherwise well-written sentence. *It is here suggested that the chapter on punctuation (pages 368 to 433) be given your most thoughtful consideration.* Note the following examples of faulty punctuation:

Looking around her flat neck deep in mail, flowers and candy, she felt bewildered at its profusion. (*A comma after flat eliminates the absurdity.*)

About a mile below the river of the Grand Canyon flowed quickly and furiously. (*Note how a comma after below clarifies the sense.*)

When the night returned the doctor and the artist realized they had lost their way. (*Place a comma after returned for improvement in sense.*)

Imported, walking shoes give considerable comfort. (*The comma after imported is wrongly used and should be deleted.*)

I have advised the attorney-general to read this letter to the end, that he may see precisely how this matter will affect public interest. (*Note how the sense changes completely when the comma is placed after letter and deleted after end.*)

The plaintiff said the witness was a confessed forger. (*Place commas preceding said and following witness and the meaning changes completely.*)

Blue, white and orange, and red and green combinations are quite attractive. (*By inserting a comma after white the sets of colors are understood quite differently than without this comma.*)

This problem, too easy as it may seem, remains to be solved. (*A comma placed after too gives correct meaning to sentence.*)

Quality considered the cheapest merchandise is to be avoided. (*Note that a comma after considered precludes the idea that quality is the cheapest.*)

The foregoing examples are sufficient evidence that the proofreader should watch for and correct faulty punctuation.

5. FAULTY USE OF WORDS

Watch for the wrong meaning given to words. Frequently certain words are used in sentences where they do not belong. Following are a number of examples illustrating this point.

After a strained pause, he continued with the "balance" (should be *remainder*) of the address.

They are "liable" (*likely* is the word) to pay us a visit next week.

His attitude was "aggravating" (should be *exasperating*).

He enjoyed a reputation as a "high-principaled" (correct form is *high-principled*) merchant.

"It was 'alright' (*all right* should be two words) for him to come in," she announced.

From the rank of a "novice player" (proper form is *amateur player*) he soon developed into a professional.

It was decided "between" (correct word is *among*) them who was to be leader of the group.

They decided to discuss the matter among "one another" (*themselves* is the right word).

The strata of rocks were traced to an "antidiluvian" (should be *antediluvian*) period of man's progress.

His speech is "apt" (*likely* is the correct word) to cause dissension.

The "audience" (should be *spectators*) at Madison Square Garden witnessed a thrilling boxing exhibition.

He "claimed" (should be *stated* or *asserted*) that the editorial was well written.

6. POOR SENTENCE STRUCTURE

It is advisable to question or improve the structure of a sentence when, in the proofreader's opinion, the syntax is deficient or the meaning is ambiguous. In the following sentences, various types of poor structure are illustrated, together with suggested improvements.

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Forrest Davis, the journalist whose beard imparts a resemblance to the late Warner Oland and "once" was asked to pinch-hit for him as Charlie Chan, is working for Robert Taft. (Note that the word *who* should be inserted immediately preceding *once*.)

Accompanied by her daughter, Miriam, Mrs. Talley had just returned "at" Monmouth Beach, New Jersey. (*At* should be changed to *to*.)

General Almazan, the defeated candidate for President of Mexico, in threatening to seize power in Mexico, is threatening the independence of his own country. More, he is threatening the safety of the other American republics. (Observe excessive repetition. Suggested synonyms for threatening are *endangering* or *imperiling*.)

R. Soyer and T. Benton, together with G. Wood and seven other artists, are now displaying the paintings each had made of the characters in "The Long Voyage Home." Walter Wanger's movie adaptation of Eugene O'Neill's "The Long Voyage Home" is soon to have a preview in New York City. (*The Long Voyage Home* should be replaced by the words *play of the same name* in the second instance.)

There are but few people "whom" I will take off my hat. (The word *to* should be inserted immediately before *whom*.)

Since courses are offered in the day and evening, both employed and unemployed persons are attracted to "it." (*It* should be changed to *them*.)

This proved reassuring to his mother and "I." (Note that *I* changes to *me*.)

The prize pictures of the year have been turned "into" the Committee of Awards. (Observe that *into* should be changed to two separate words, *in to*.)

(*For a more comprehensive treatment of Sentence Structure, consult the Index in the back of this volume.*)

7. IMPROPER CAPITALIZATION

Under this heading would come words that deviate (a) from the capitalized forms that are universally recognized and (b) the words that conform to the style of some particular printing-office. Thus, pronouns referring to the Deity, excluding the relatives *who*, *whose*, *which*, *that*, *whom*, and the derivatives *whosoever* and *whomsoever*, are usually capitalized, unless they are literal quotations from the Bible.

There are many words, though, that are capitalized, or not capitalized, according to a definite office style. Among these are *West street*, *West*

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Street; Republican party, Republican Party; Ozone lake, Ozone Lake; Bear mountain, Bear Mountain; Union of forty-eight states, union of forty-eight states; Washington's birthday, Washington's Birthday.

However, there are hundreds of words that do not come under a particular category, and it is in the capitalization of these words that considerable judgment must be used. Among these words may be found terms used in various industries; in finance, in commerce, in shipping, in the theater, and in the social, fraternal and political spheres of activity.

In the foreign sphere we find such variables as *Press Bureau, press bureau; The International, the International; Soviet propaganda, soviet propaganda; Greek Legation, Greek legation; British Lion, British lion; American Eagle, American eagle.*

The automobile field presents such variations as *Covered Wagon, covered wagon; Champion Custom Cruiser, Champion custom cruiser; Land Cruiser, land cruiser; Special series, special series; V-type, v-type; Special Deluxe, Special de luxe; Chrysler Plan, Chrysler plan.*

Politics discloses such differences as *Civic Auditorium, Civic auditorium; Presidential candidate, presidential candidate; Senate Administration, Senate administration; Senator, senator; American Republic, American republic; Democratic National Committee, Democratic national committee.*

The foregoing variations, exclusive of standardized forms, are indicative of the diligence that must be exercised in achieving uniformity in capitalization. Turn to chapter on *Capitalization* (pages 434 to 461) for extensive treatment of this subject.

8. CORRECT INDENTIONS

Indentations are one of the most important elements in galley-reading. A *regular indentation* usually consists of the line being brought to the right one em (the square of the size of type used). Immediately following a centered head, in book and commercial printing, the first line is usually not indented. This does not apply to newspapers, where the first line, following a centered head, takes a regular indentation. This type of indentation also is used when a paragraph follows a sidehead.

A date line should be set with a one-em indentation from the right-hand margin. If the date line has other matter so that it runs over, the first line should be flush to the right and the second centered directly under the first line, as shown.

COMMONWEALTH OF MASSACHUSETTS
September 25, 1940

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The salutation should go flush to left; the body of the letter begins with a one-em indentation, like regular reading-matter.

Mr. Charles Robinson
438 North Americus Street
Fall River, Massachusetts

Dear Mr. Robinson:

Your letter was received promptly, and the contents noted.

Flush Indentation. — A flush indentation, with all lines even on left, is practicable only when there is space between the paragraphs; otherwise it would be difficult to distinguish one paragraph from another. Occasionally a paragraph-mark (¶) is used at the beginning of each flush paragraph. This applies mostly to various forms of typography utilized in advertising literature.

Hanging Indentation. — The definition of a hanging indentation is: First line flush to left, the rest of the lines in the paragraph indented. When the matter is solid, a one-em "hang" is sufficient. Leaded matter is hung one and a half to two and a half ems, depending on the measure and the size of type. The hanging indentation is used principally in dictionaries, directories, catalogs, indexes, textbooks; in fact, in all works where separate items have to be enumerated, alphabetized, or defined. In special jobs where the regular indentation and the hanging indentation are used interchangeably, the proofreader should be on guard that both forms are maintained consistently.

Diagonal or Staggered Indentation. — This form of indentation is used in display headings for newspapers and magazines. The style of a staggered indentation is to have the first line flush to left and the last line flush to right. The *flush indentation* is where the lines are flush on the left and uneven on the right. There is also the *inverted-pyramid indentation*, where each following line is set shorter on each side so that it may center on the preceding line.

Indentation of Poetry. — The point to remember in the indentation of lines of poetry is that the rhymed lines must be uniform. Note below the various forms of indentation.

a. *Flush:*

Beautiful sun that giveth us light,
Beautiful moon that shineth by night,
Beautiful planets in the heaven so far,
Beautiful twinkle of each little star.

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b. *Irregular:*

Hear the mellow wedding bells,
 Golden bells!
What a world of happiness their harmony
 foretells!
Through the balmy air of night
 How they ring out their delight
 From the molten-golden notes,
 And all in tune
 What a liquid ditty floats
 On the moon.

c. *Flush and indented:*

This Book is all that's me now—
 Tears will unbidden start;
With faltering lip and throbbing brow
 I press it to my heart.

d. *Where the long line runs over:*

De Lorge's love o'erheard the
 king — a beauteous, lively dame,
With smiling lips and sharp, bright
 eyes, which always seemed the same.

e. *Partly flush and partly indented:*

But ye whom social pleasure charms,
Whose hearts the tide of kindness warms,
Who hold your being on the terms,
 [6] "Each aid the others,"
Come to my bowl, come to my arms,
 [6] My friends, my brothers!

f. *Where the first line is indented, the subsequent lines flush and run over:*

[5] Sometimes the pencil, in cool airy halls,
Bade the gray gloom of vernal landskips
 [3] rise,
Or Autumn's varied shades imbrown
 [3] the walls
Now the black tempest strikes the as-
 [3] tonished eyes.

(*Note:* The numbers in brackets indicate the width of the indentation, so that if a line must be reset it can be done without remeasuring. These numbers are removed when the page is locked up for foundry or for press.)

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9. WRONG DIVISIONS

In noting the following points, it should be borne in mind that the examples shown illustrate the typographical correctness of word-divisions only. The chapter on Division of Words, including more than 14,000 words properly and comparatively divided, will be found on pages 473 to 544.

a. Do not divide words with a silent syllable:

| | | |
|---------|---------|---------|
| aimed | learned | spelled |
| climbed | massed | vexed |
| helped | passed | yearned |

b. Do not divide on one letter. The following are quite wrong:

| | | |
|---------|----------|--------|
| a-bove | a-men | o-ver |
| a-cross | e-briate | o-asis |
| a-gain | i-cicle | u-nity |

c. Past participles that are monosyllables should not be divided:

| | | |
|---------|---------|---------|
| crammed | grabbed | trimmed |
| dammed | planned | tripped |
| dripped | slipped | webbed |

d. Never divide the second element in a hyphenated compound:

| <i>Wrong</i> | <i>Right</i> |
|---------------------|--------------------|
| vice-presi-
dent | vice-
president |

e. The initials of a name should not be separated:

| <i>Wrong</i> | <i>Right</i> |
|--------------------|--------------------|
| Mr. A. B.
Smith | Mr.
A. B. Smith |

f. Do not divide the syllables of a proper name:

| <i>Wrong</i> | <i>Right</i> |
|------------------------------|----------------------------|
| William Jo-
seph Sullivan | William Joseph
Sullivan |

g. Never divide on a single digit:

| <i>Wrong</i> | <i>Right</i> |
|---------------------------------|-------------------------------|
| She inherited \$6,-
000,000. | She inherited
\$6,000,000. |

h. *Dividing a word on two letters:*

Divisions such as *could-n't*, *did-n't*, *car-ry*, *cru-el*, *for-ty*, etc., are a detriment to fine typography.

Occasions arise, however, when such factors as time, space, and expense make it impracticable to eliminate these unsightly divisions.

10. TRANSPOSITIONS

The galley-reader should be quite watchful about transpositions. This type of error often converts the meaning of a word into something scurrilous or defamatory. Among the more troublesome transpositions are the following:

| <i>Word Intended</i> | <i>Result of Transposition</i> | <i>Word Intended</i> | <i>Result of Transposition</i> |
|----------------------|--------------------------------|----------------------|--------------------------------|
| able | bale | grater | garter |
| ailment | aliment | grit | girt |
| alter | later | its | tis |
| angel | angle | lair | liar |
| any | nay | line | lien |
| art | rat | martial | marital |
| burnt | brunt | nets | nest |
| buys | busy | odes | does |
| calm | clam | on | no |
| carp | crap | own | won |
| cast | cats | pats | past |
| causal | casual | quiet | quite |
| clasp | claps | regrading | regarding |
| clod | cold | retryed | retired |
| coast | coats | rouge | rogue |
| complied | compiled | sacred | scared |
| corps | crops | sang | snag |
| dairy | diary | salt | slat |
| does | dose | silver | sliver |
| door | odor | sing | sign |
| era | ear | spilt | split |
| evil | veil | sued | used |
| field | filed | sung | snug |
| files | flies | tale | tael |
| for | fro | three | there |
| forth | froth | tied | tide |
| framers | farmers | tire | tier |
| from | form | tilted | titled |
| gilding | gliding | untied | united |
| grab | garb | warp | wrap |

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Observe how serious transpositions, taken from the foregoing list, would be if passed up in sentences such as the following:

He bore the *burnt* of the grim ordeal.

The *veil* that men do lives long after they are dead.

The most famous *dairy* is the one written by Samuel Pepys.

They conduct a large *art* exterminating enterprise.

Time and *tied* wait for no man.

After twenty-five years of *martial* happiness, the general and his wife observed their *sliver* wedding anniversary.

To the strains of Mendelssohn's "Wedding March," the couple was *untied* in marriage.

She *snag* beautifully.

The paper was *used* for slander.

"Who touches a hair on yon gray head
Dies like a dog,

March *no*," he said.

11. DOUBLETS OR REPEATERS

The doublet, or repeater, is one of the most treacherous of errors. While, obviously, it should be caught with comparative ease, experience has demonstrated that proofreaders pass up this type of error constantly. The many forms the doublet takes are shown in the following examples:

a. *As part of a word:*

ddamaged; singeing; boookkeeper; spellbound; fiinding; EVERYYBODY;
FARRREACHING; square--serif; (imitation leather)); foodstufff; ADDITION;
offset; fine "tooth"; symbol:: "AF"; Artists' List Price.

b. *As a part of figures:*

\$\$10; \$200.000; \$1,5000; \$2000,000; 1,0000,000; 1,7000,000

c. *Doublet with an initial letter:*

T^{THAT}

H^{HIS}

I^{IN ORDER}

d. *Between words:*

Use an an accepted size.

be be measured to size

Type faces and sizes of of

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e. At the end of a line and beginning of next line:

The time to plan the complete job is before artwork has been ordered.

Mathematically, he always was demonstrating his formulas to those interested.

A year ago there were more than 400, and today there remain but 250 persons.

Of those who started but a handful remained.

There at the very end of the Stage I stood in the semidarkness.

f. Doubling of a phrase:

There is no mortgage tax generally in the province, but in the City of Toronto *there is a mortgage tax there is a mortgage tax* of one per cent on the sum of money secured to pay off prior debts.

It is suggested that the foregoing types of doublets be closely observed, as they represent a typical cross-section of every kind met with in galley-reading.

12. INCONSISTENT COMPOUNDING

The galley-reader should try to set a style of compounding that is at least consistent. It is wrong to permit several kinds of compounding on the same galley-proof, or in an article or story. Take, for example, the following sentences:

I. A reference to the table shows that the *24-pound* bond is the equivalent of a *33 pound* cover.

II. List price for zinc halftones is for *black and white* copy, *100 line* screen or coarser. The *120-line* screen for *black-and-white* copy is slightly higher.

III. *Sans serif* and *square-serif* types generally require one point of leading.

IV. The *dash-line* represents the scale rate of *wood-mounted* zinc line-etchings; the *dotted line* represents the scale rate of *wood mounted* zinc halftones.

V. Facsimile copies of *lay-outs*; duplicating copies of *layouts* for *large-run* jobs; not adapted for *small run* jobs.

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VI. Generally, avoid *overprinting* of areas, although in some cases *over-printing* is unavoidable.

VII. *Lightfast* and *water-fast* qualities are not present in aniline inks.

Note particularly the foregoing inconsistencies. *Example I.* "24-pound bond" and "33 pound cover" should both take a hyphen. *Example II.* "Black-and-white" occurs twice, with and without hyphens. "120-line" and "100 line" should both be hyphenated. *Example III.* "Sans serif" and "square-serif," each modifying the noun "types," should take a hyphen. *Example IV.* "Dash-line" and "dotted line" should both be two separate words, and "wood-mounted" should be hyphenated. *Example V.* Note two forms of "layouts"; should be one word. "Large-run" and "small run" should both be compounded. *Example VI.* "Overprinting" should be one word. *Example VII.* Observe variation in "lightfast" and "water-fast." Both should be alike, separated by a hyphen.

13. POOR SPACING

There are certain types of faulty spacing that the galley-reader should be able to correct and for which he is held responsible. The term *spacing* can be applied to letters, to words, and to lines.

a. Letters:

Letterspacing requires skill in handling and when improperly done is an abomination. It should be attempted only by one who is familiar with the fundamental principles of spacing. Note following examples of letter-spacing that should be corrected:

One explosion followed another.

The townsfolk began to talk.

Wrong

A. D. 1780
100 B. C.
8:30 P. M.
William Jones, Ph. D.
John Finley, D. D. S.
C. O. D.
e. g.
f. o. b.
Litt. D.
M S.; M S S.

Right

A.D. 1780
100 B.C.
8:30 P.M.
William Jones, Ph.D.
John Finley, D.D.S.
C.O.D.
e.g.
f.o.b.
Litt.D.
MS.; MSS.

b. *Words:*

Andrew wentin to lookat the patient.

c. *Examples of poor spacing:*

The fundamentals of good typography demand that the comma and the period shall at all times be placed within the end-quotes.

THEREASONFORTHIS ISTOELIMINATE THEUGLY SPACE BETWEENTHELASTLETTER ANDTHE PERIODWHEN THE POINTISPLACEDAFTERTHEQUOTES

MANY TYPOGRAPHERS HAVE ELIMINATED THE OPENING QUOTES BEFORE AN INITIAL IN ORDER TO MAINTAIN THE SYMMETRY OF THE PAGE

14. WRONG-FONT CHARACTERS

A galley-reader should be able to detect every kind of wrong-font character. The following characters represent the wrong fonts one is likely to meet with in proofreading.

a. *Modern with Old Style:*

THE PRINTER WORD is the silent spokesman

b. *Roman with Italics:*

snap and vitality. Good, intelligent printing

c. *Caps with Small Caps:*

THE PRINTER WORD

d. *Bold with Lightface:*

An unattractive message is like a

e. *Expanded with Condensed:*

is the silent spokesman

f. *Bold with Bold Italics:*

broadcast your message near

15. TOO MANY CONSECUTIVE DIVISIONS

The number of consecutive divisions permitted depends on the quality of the printed work. Only two divisions are allowed in the very expensive editions. In the average book the maximum permitted is three. Newspapers, trade publications and pulp magazines allow three divisions and occasionally four. *Five consecutive divisions are never permitted in any kind of printing.* The example following shows four consecutive divisions, and the typographic improvement when they are broken up.

high, with mezzanine balcony in the extreme rear, staple goods being displayed here for sale in original shipping cartons. As purchases are completed, delivery is made to purchaser's car from the rear loading

high, with mezzanine balcony in the extreme rear, staple goods being displayed here for sale in original shipping cartons. As purchases are completed, delivery is made to purchaser's car from the rear loading

16. CHECKING OF HEADS TO SEE THAT THEY REFER TO READING-MATTER

It is a common practice with newspapers and magazines to write the heading of a story after the copy has been prepared. These headings are set up separately and then placed at the top of the matter to which they belong. Occasionally a heading might precede the wrong reading-matter. As the copy of the heading is written separately, it is comparatively easy for it to accompany the copy of the wrong story. The following is an example of what might appear on a galley-proof:

OUR POPULATION PUT AT 131,409,881

Edward A. Kangesier, 38 years old, of 952 East Eighty-seventh Street, was arrested yesterday afternoon by detectives of the Espionage Squad on charges of violating the Sullivan Law and detained at Police Headquarters for questioning in connection with the bomb explosion at the World's Fair on July 4.

Note particularly that the heading refers to the country's population and the reading-matter to the arrest of a bombing suspect. The proof-reader should always be on the alert for this type of error.

DOWN EAST DUCKS

The crab meat is rushed from Chesapeake Bay, and deviled daily in our own 6th Floor Restaurant kitchen. You should see the size of the chunks we use! Big, meaty, succulent pieces—not just shreds mated with bread crumbs and spice.

CRABS DEVILED DAILY

Frankly, we got the idea from a decoy duck cigarette box that sold for \$7.50. Ours are made by a Down East carpenter, who installs the hinges so neatly you'd hardly know there was a box inside.

The foregoing boxed descriptions appeared in a large display advertisement. Note that the headings have been misplaced. The proofreader should have checked the reading-matter against the headings, thereby enabling him to anticipate this error, which makes the descriptive text within the panels border on the ridiculous.

17. NOTING THE NUMERICAL ORDER OF SPECIFICATIONS OR DATA

When specifications or data are arranged in numerical order it occasionally happens that a number is repeated or omitted in the copy and is inadvertently set up that way. This is an insidious type of error and one that should be guarded against, as shown below:

- | | |
|--|--|
| 1. Brush marks, grain of rough paper. | 1. Can be reproduced. |
| 2. Strong canvas textures. | 2. The original color separation negatives. |
| 2. Separations from hand-colored photos. | 4. Use of black-and-white prints is unnecessary. |
| 3. Meinograph process. | 5. "Diapositives." |
| 4. Known as the "Fake Color" process. | 6. Special manipulation required. |
| 5. Separation negatives. | 7. Color separation methods. |
| 6. The required screenings. | |

18. CHECKING THE ALPHABETICAL ORDER OF LETTERS

Note examples of this type of error, similar to the foregoing:

The changes in the individual can be stated as (a) motor control; (b) development of skill; (c) growth of language; (d) spread of socialization; and (e) emotional development.

Length of residence was expressed in terms of (a) less than one year; (b) one to two years; (d) two to three years; (e) three to four years; and (f) more than four years.

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19. CHECKING REFERENCE-MARKS OR REFERENCE-NUMBERS

Reference-marks or reference-numbers within the text must coincide with the marks or numbers in the footnotes to which they belong. Sometimes the number preceding the footnote refers to the wrong reference number within the reading-matter. A proofreader should spare no efforts to watch for and catch this type of error, examples of which follow:

Mr. L. Thomas Hopkins, Professor of Education at Teachers College, states that integration is a description of a related teaching procedure.*

It was Miss Ruth Rogers of the Murphy Junior High School who stated that rotogravure illustrations are not only attractive but also instructive.†

*Ruth Rogers, "Eighth Grade Current Events Instruction," *The Clearing House*, Vol. X, March, 1937, p. 196.

†L. Thomas Hopkins, *Defining Integration*, Boston, Horton Publishing Co., 1936, p. 64.

| CROP | 1927 | 1937 |
|----------------------|-----------|-----------|
| Wheat ¹ | 3,500,230 | 3,209,000 |
| Tobacco ² | 1,900,750 | 2,101,650 |
| Wine ³ | 600,000 | 874,020 |

¹Gallons. ²Bushels. ³Pounds.

Note particularly in the foregoing examples that the reference-marks and numbers in the text and in the table do not coincide with the marks and numbers in footnotes. In the first example, the asterisk (*) and the dagger (†) in the footnotes refer to the wrong persons in the text. In the second, the footnotes referring to the kinds of crops are obviously wrong. The unit of wheat is bushels; of tobacco, pounds; of wine, gallons.

20. CHECKING THE OPENING QUOTES AND CLOSING QUOTES OF A QUOTATION

One of the most common errors in galley-reading is to omit the opening or closing quotes of a quotation. Note the various examples of omission:

a. *The interrupted quotation:*

"I am tired," he said, and want to go home."
(Quote marks should precede *and*.)

b. *The interrogatory quotation:*

"Who was William Caslon? she inquired.
(End-quote should go after question-mark.)

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c. *A verse of poetry:*

The knight with that old dragon fights
Two days incessantly;
The third him overthrows, and gains
Most glorious victory."

(The first word of stanza has no opening quote.)

d. *A single phrase:*

The famous statue, "My California," was created by Hiram Powers.
(Opening quote is missing before *My.*)

e. *Single- and double-quotes:*

The order was given, "Set the text in 14-point 'Bodoni.'
(There is no ending single-quote after *Bodoni.*)

f. *An indirect quotation:*

De Vinne's statement "that the closing marks of quotation should be put after the comma or the period is as true now as it was in his day.
(The word *period* should take an end-quote.)

21. CHECKING AGREEMENT OF SUBJECT AND VERB IN PERSON AND NUMBER

Incorrect agreement of subject and verb should not be overlooked by the galley-reader. Observe the various examples where this grammatical error actually occurred:

a. *Where the verb is preceded by a prepositional phrase:*

A great quantity of them are (*is*) used.

The wrong plural *are* is apt to be used because the reader thinks of the plural pronoun *them* instead of the singular subject *quantity*. In reading a sentence one should note *mentally* the "subject" and then make certain that the verb agrees with it in person and number.

b. *Where the subject is preceded by a noun functioning as an adjective:*

All-metal bases for printing plates was (*were*) a natural development.
Here it was assumed that the word *metal* was the subject, when it is *bases*.

c. *A compound subject with the second element in the singular:*

The clean edges and the sharpness of the type is (*are*) preserved.

In the sentence above, *edges* and *sharpness* make a compound subject, notwithstanding the fact that the second element is singular. The verb should be *are*, not *is*.

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d. Where the phrase preceding the verb is taken for the subject:

The remainder of the operations are (*is*) as previously outlined.

This is one of the most persistent types of errors, where the word preceding the verb is in the plural. Note particularly that the subject is *remainder*, not *operations*.

e. Latin plurals must take a verb in the plural number:

The following data on copy-preparation is (*are*) absolutely essential. Since *data* is the plural of *datum*, the verb is *are*, not *is*.

f. Where a sum of money is the subject:

Four hundred thousand dollars were (*was*) contributed last year to the fund.

A sum of money, although consisting of many dollars, is considered to be one collective amount and takes a verb in the singular number. Therefore *was* should be used, not *were*.

22. THE PRONOUN MUST AGREE WITH ITS ANTECEDENT IN PERSON AND NUMBER

Note following examples where there is lack of agreement:

On larger machines a cooling device is located near the end of the conveyor that cools the sheets or cards as it passes (*they pass*) by into the receiving-pan.

It was necessary to send electros to each newspaper, thus necessitating their (*its*) own job of registering the advertisements.

23. AUTHOR OR A PARTICULAR PERSON SHOULD NOT BE CITED BY SURNAME ONLY

The article was written by Mr. Flynn.

This form is permissible only when the given name already has been mentioned. Otherwise the first name must be supplied, as shown below.

The article was written by "William" Flynn.

Note that *Mr.* is used only when the first name is not furnished.

24. ABOVE, FOREGOING, PREVIOUSLY, BELOW, SUPRA, AND INFRA, AND THEIR CORRECT USE

The word *above* should be used only when the matter referred to is on the same page, as: Refer to *above* section. Read the two paragraphs described *above*.

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When the word *above* refers to matter cited on a preceding page, *above* should be changed to *foregoing*. For instance, the following sentence states:

The proper values and hues must be selected in any of the above methods of color combination.

If the *methods* are described on a preceding page, the sentence should read:

The proper values and hues must be selected in any of the foregoing methods of color combination.

This rule may also apply in the following instance, using the adverb *previously* to indicate that matter is on preceding page.

Sentence before change:

As noted above, type-proofs should be used that can be mounted separately.

Sentence after change:

As previously noted, type-proofs should be used that can be mounted separately.

The word *below* should not be used when the matter referred to is on the following page. For instance:

The recipe described below has been a standard one for many years.

Note improvement after change has been made:

The recipe on following page has been a standard one for many years.

The words *supra* and *infra* are used, in a legal sense, to indicate the position of matter to which the text refers. *Supra* refers to a certain section in the upper part of the page. *Infra* means that the data referred to are in the lower portion of the page.

25. THE PROPER USE OF THE CIPHERS IN DOLLARS

The use of figures such as \$25. or \$25.00 in reading-matter is considered poor typography unless it is tabular or statistical. In the foregoing, the period (.) or the period and two ciphers (.00) should be omitted. Note the following examples:

Wrong: The prices of these commodities this year were \$25.00, \$24.25, \$23.00, and \$23.50, as against \$26.00, \$25.40, \$25.00, and \$24.50 the preceding year.

Right: The prices of these commodities this year were \$25, \$24.25, \$23, and \$23.50, as against \$26, \$25.40, \$25, and \$24.50 the preceding year.

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26. ELIMINATING ONE OF THE MARKS IN DOUBLE PUNCTUATION

Double-punctuation marks have, for many years, been considered superfluous, and have been discarded by all exemplars of good printing and typography. The *Manual of Style* of the University of Chicago Press, page 78, states: "Double punctuation is not used except with quotes, parentheses and brackets."

a. In the salutation of a letter:

| Wrong | Right |
|--------------|-------------|
| Dear Sir:— | Dear Sir: |
| Dear Madam,— | Dear Madam: |

b. Following an interrogation within quotation-marks:

"*Is it not wonderful?*", she exclaimed.

The comma after the question-mark should *not* be used.

c. Commas and parentheses:

The Gothic style of architecture, (consult W. E. Broem), dates back many centuries.

Commas before and after the parentheses should be deleted.

d. Colon and dash:

It suddenly happened: — he dashed headlong into the store.

The colon preceding the dash should be eliminated.

e. The semicolon and the dash:

His anger suddenly subsided; — the stillness was impressive; — everyone was waiting for him to continue.

The dashes after the semicolons should be deleted.

f. Dashes and parentheses:

The operation of the machine — (see page 3) — is now fully described.

There should be no dashes preceding and following the parentheses.

27. CHECKING THE CORRECT DATES OF COMMONLY KNOWN EVENTS

The following list of dates represents some of the more important ones with which the proofreader should be familiar. For instance, to *pass up* wrong dates in events such as the *Signing of the Magna Charta*, the *Defeat of the Spanish Armada*, the *Discovery of Jamestown*, etc., is not indicative of good proofreading or good copy-preparation.

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1000. Leif the Lucky discovered North America.
1066. Norman Conquest of England.
1215. Magna Charta Granted by King John of England.
1453. Turks Captured Constantinople.
1492. Columbus Discovered America.
1497. Cabot Reached the Mainland of North America.
1513. Balboa Discovered the Pacific Ocean.
1519-22. Magellan Circumnavigated the Globe.
1588. English Fleet Defeated the Spanish Armada.
1607. Jamestown, Virginia, settled by Captain John Smith.
1609. New Amsterdam (New York) Discovered by Henry Hudson.
1619. Slavery Introduced in North America.
1619. Virginia House of Burgesses Founded.
1620. Establishment of Plymouth Colony.
1664. New Amsterdam Captured by the English and Name Changed to New York.
1763. End of French and Indian Wars.
1765. Passing of Stamp Act.
1774. First Continental Congress.
1775. Second Continental Congress.
1776. Declaration of Independence.
1781. Surrender of Cornwallis at Yorktown.
1783. Treaty of Paris Ending American Revolution.
1784. Philadelphia *Packet*, First Daily Newspaper in United States
1788. Adoption of Constitution.
1789. Washington Inaugurated as President.
1789. Beginning of French Revolution.
1792. Cotton-gin Invented by Eli Whitney.
1792. First United States Bank Established.
1803. Jefferson Purchased Louisiana Territory from Napoleon.
1807. First Successful Trip of Fulton's Steamer *Clermont*.
1814. City of Washington, D. C., Burned by a British Army.
1816. First High Protective Tariff.
1823. Monroe Doctrine Established.
1825. Erie Canal Completed.
1844. Invention of Telegraph.
1861. Beginning of Civil War.
1863. Proclamation of Emancipation.
1865. End of Civil War.
1865. Thirteenth Amendment, Ending Slavery, Ratified.
1870. Franco-Prussian War.
1876. Alexander Graham Bell's Invention of Telephone.
1898. Spanish-American War.
1914-18. First World War.
1939-45. Second World War.

28. CHECKING THE DAY OF THE WEEK AGAINST THE DATE ON WHICH IT FALLS

When the day of the week is mentioned together with its date, the proofreader should make certain that the two factors coincide. This is particularly pertinent to current dates. The reader should have on his desk, for purposes of checking, a calendar pad with the full twelve months of the current year, together with the preceding and following years. The type of error, as shown below, usually occurs when dates on reprint copy are changed to conform to a revised schedule.

Saturday, October 11, 1940

*Meetings will be held in September, 1940, from Monday, the 14th,
to Thursday, the 17th, inclusive.*

In the first sentence, *11* should be *12*, as a check-up with a calendar would prove. The second sentence has two wrong dates, for these dates were copied carelessly from October, when they should have been taken from September, Monday falling on the *16th* and Thursday on the *19th*.

The proofreader should not change the date to conform with the day unless he is sure he is right. For instance, in the foregoing sentence, October *12* is Columbus Day, so the probabilities are that the date is wrong. In other cases, where the error is not so obvious, the discrepancy should be called to the attention of the editor or customer, for him to verify.

29. NOTING CONSISTENCY OF FIRST, SECOND OR THIRD PERSON IN A STORY

The narrator of a story is sometimes changed from first person to third or vice versa. When this happens, the reader should be exceedingly careful that all the changes have been made. In legal matter and in advertisements, the form of *I* is changed to *we* — or the reverse. Person and number must change throughout to conform with the revision.

30. WATCHING FOR THE WRONG NAMES OF CHARACTERS

Occasionally the names of characters in a story or play are inadvertently misnamed. Be alert for the following type of error:

“Allen,” said Mr. Franklin, “you seem to be getting on nicely with your work.”

“Thank you,” Franklin replied, “I shall always do the best work of which I am capable.”

Note: In the second sentence “Franklin” should be changed to “Allen,” who it obviously is.

31. CHECKING FINANCIAL SUMS WRITTEN OUT AND IN FIGURES, THAT THEY ARE IDENTICAL

In certain types of reading-matter, legal, real estate, etc., sums of money appear both written out and in figures. The proofreader should make certain that both are alike. Note following examples:

Party of second part will furnish the sum of fifteen thousand (\$1500) dollars.

The said mortgage amounts to sixty-seven hundred and fifty-five dollars (\$6,575.00).

Observe that the foregoing figures do not coincide with the spelled-out sums. Watch carefully for this type of error.

32. NOTING COMPARATIVE PRICES, THAT THE FORMER IS ALWAYS MORE THAN THE SPECIAL PRICE

The following types of errors are quite serious in an advertisement or in an announcement of a sale, especially when they occur in newspapers or magazines.

Wrong
Value \$59

79.50

Right
Value \$79.50

\$59

Wrong
Regularly \$3.95 yd.

6.95

Right
Regularly \$6.95 yd.

395

Wrong
Usually \$79.50

119.75

Right
Usually \$119.75

7950

Proofreaders or copy-preparers when handling copy containing comparative prices should give these prices extra care in order that the foregoing kinds of errors may be corrected before printing.

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33. WATCHING FOR HOMONYMS (SIMILAR-SOUNDING WORDS), THAT THEY ARE NOT MISTAKEN ONE FOR THE OTHER

As will be seen in the following examples, mistakes in the use of homonyms can raise havoc with the meaning of sentences:

Despite the loss of most of his "principle" (*principal*), he continued to live on the same scale as theretofore.

They approached the "alter" (*altar*) with reverence and dignity.

They rescued the passengers from the sinking ship by means of "lifeboys" (*lifebuoys*).

The escaped prisoner decided to cross the "boarder" (*border*) after dark.

A "calendar" (*calender*) gives paper a glossy surface.

She "complimented" (*complemented*) his efforts in every way she knew.

The captain decided to change the "coarse" (*course*) of the ship.

He was known for his fine cleaning and "dying" (*dyeing*).

The horse's "main" (*mane*) was jet black.

She was considered a twentieth-century "profit" (*prophet*).

[For an extensive list of *Homonyms*, see Chapter Sixteen.]

34. NOTING THE TWO KINDS OF PLURALS IN CERTAIN CLASSES OF WORDS

Certain types of words have both a foreign and an English or Americanized plural. The galley-reader should be familiar with both forms in order to detect inconsistencies or wrong usage. The following list contains many words that the reader will constantly observe.

| Singular | Foreign Plural | English or
Americanized Plural |
|----------|----------------|-----------------------------------|
| adieu | adieux | adieus |
| amoeba | amoebae | amoebas |
| antenna | antennae | antennas |
| appendix | appendices | appendixes |
| beau | beaux | beaus |
| bureau | bureaux | bureaus |
| cactus | cacti | cactuses |
| calculus | calculi | calculuses |

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| <i>Singular</i> | <i>Foreign Plural</i> | <i>English or
Americanized Plural</i> |
|-----------------|-----------------------|---|
| candelabrum | candelabra | candelabrum |
| cerebrum | cerebra | cerebrums |
| chapeau | chapeaux | chapeaus |
| chateau | chateaux | chateaus |
| cherub | cherubim | cherubs |
| chrysalis | chrysalides | chrysalises |
| colossus | colossi | colossuses |
| compendium | compendia | compendiums |
| corona | coronae | coronas |
| cranium | crania | craniums |
| criterion | criteria | criterions |
| curriculum | curricula | curriculums |
| cyclops | cyclopes | cyclopes |
| decennium | decennia | decenniums |
| dictum | dicta | dictums |
| dilettante | dilettanti | dilettantes |
| dogma | dogmata | dogmas |
| drachma | drachmae | drachmas |
| effluvium | effuvia | effluviums |
| elysium | elysia | elysiums |
| emporium | emporia | emporiums |
| encomium | encomia | encomiums |
| ephemera | ephemerae | ephemeras |
| equilibrium | equilibria | equilibriums |
| executrix | executrices | executrices |
| exordium | exordia | exordiums |
| femur | femura | femurs |
| focus | foci | focuses |
| formula | formulae | formulas |
| fungus | fungi | funguses |
| ganglion | ganglia | ganglions |
| genius | genii | geniuses |
| gladiolus | gladioli | gladioluses |
| gymnasium | gymnasia | gymnasiums |
| helix | helices | helixes |
| herbarium | herbaria | herbariums |
| hiatus | hiatus | hiatuses |
| hippopotamus | hippopotami | hippopotamuses |
| honorarium | honoraria | honorariums |
| ibex | ibices | ibexes |
| incubus | incubi | incubuses |
| index | indices | indexes |
| isthmus | isthmi | isthmuses |

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| <i>Singular</i> | <i>Foreign Plural</i> | <i>English or
Americanized Plural</i> |
|-----------------|-----------------------|---|
| larynx | larynges | larynxes |
| latex | latices | latexes |
| libretto | libretti | librettos |
| lustrum | lustra | lustrums |
| maestro | maestri | maestros |
| matrix | matrices | matrixes |
| mausoleum | mausolea | mausoleums |
| maximum | maxima | maximums |
| meatus | meatus | meatuses |
| medium | media | mediums |
| memorandum | memoranda | memorandums |
| millennium | millennia | millenniums |
| minimum | minima | minimums |
| momentum | momenta | momentums |
| moratorium | moratoria | moratoriums |
| narcissus | narcissi | narcissuses |
| nebula | nebulae | nebulas |
| nexus | nexus | nexus |
| nimbus | nimbi | nimbuses |
| nucleus | nuclei | nucleuses |
| octopus | octopi | octopuses |
| penumbra | penumbras | penumbras |
| phenomenon | phenomena | phenomenons |
| planetarium | planetaria | planetariums |
| plateau | plateaux | plateaus |
| plexus | plexus | plexuses |
| portmanteau | portmanteaux | portmanteaus |
| proboscis | proboscides | proboscises |
| radius | radii | radius |
| radix | radices | radixes |
| referendum | referenda | referendums |
| rostrum | rostra | rostrums |
| sanatorium | sanatoria | sanatoriums |
| sanitarium | sanitaria | sanitariums |
| seraglio | seragli | seraglios |
| seraph | seraphim | seraphs |
| serum | sera | serums |
| sinus | sinus | sinuses |
| solo | soli | solos |
| soprano | soprani | sopranos |
| speculum | specula | speculums |
| sphinx | sphinges | sphinxes |
| stadium | stadia | stadiums |

PROOFREADING AND COPY-PREPARATION

| <i>Singular</i> | <i>Foreign Plural</i> | <i>English or Americanized Plural</i> |
|-----------------|-----------------------|---------------------------------------|
| sternum | sterna | sternums |
| stigma | stigmata | stigmas |
| stratum | strata | stratums |
| syllabus | syllabi | syllabuses |
| symposium | symposia | symposiums |
| tableau | tableaux | tableaus |
| tempo | tempi | tempos |
| thorax | thoraces | thoraxes |
| trousseau | trousseaux | trousseaus |
| tympanum | tympani | tympanums |
| ultimatum | ultimata | ultimatums |
| vacuum | vacua | vacuums |
| vertebra | vertebrae | vertebras |
| vertex | vertices | vertexes |
| virtuoso | virtuosi | virtuosos |
| vortex | vortices | vortexes |

The foregoing plurals are variants and are used according to an author's preference. The important point for the proofreader to remember is *not to permit both forms to appear in a story or article.*

35. BREAKING UP THREE OR MORE IDENTICAL WORDS ONE UNDER THE OTHER AT END OF LINE

When three or more identical words appear one under the other they should be broken up and reset. The following shows how the lines appear *before* and *after*:

Wrong

Upon separation for the fault of one party the custody of the children will be awarded to the innocent party. If both be at fault, the wife will be entitled to full custody of the daughters during their minority.

Right

Upon separation for the fault of one party the custody of the children will be awarded to the innocent party. If both be at fault, the wife will be entitled to full custody of the daughters during their minority.

36. VERIFYING AND CORRECTING AN ANACHRONISM

An anachronism is a statement attributing the existence of an object or the occurrence of an event to a time or period in which such an existence or occurrence would be impossible. The following examples are illustrations of anachronisms.

One of the distinguished mourners at General Washington's funeral was Benjamin Franklin. (This is an impossibility because Franklin's death preceded Washington's by nine years.)

All of the printers from the fourteenth through the seventeenth century had to be contented with the pigments at their disposal. (As the inventor of movable types, Gutenberg, did not practice printing until 1450, the word *fourteenth* is obviously *fifteenth*.)

The news of the burning of the nation's capital by the British was telegraphed to New York City immediately. (This news could not have been telegraphed at that time because Washington was set on fire in 1814, and the telegraph was not invented until 1844.)

37. ELIMINATING THE HYPHEN BETWEEN AN ADVERB AND AN ADJECTIVE

One of the most persistent of errors is the compounding of an adverb and an adjective. Unless the copy must be followed strictly, the proofreader should delete the hyphen in phrases such as are shown below:

He was a kindly-disposed person.
 She saw a similarly-described incident.
 They were poorly-informed writers.
 It was an enormously-exaggerated story.

38. NOTING THE INCONSISTENT USE OF QUOTES AND ITALICS IN THE TITLES OF NEWSPAPERS, BOOKS, PERIODICALS, PLAYS, DOCUMENTS AND JOURNALS, SYMPHONIES, STEAMSHIPS, ETC.

The style of emphasizing the titles of books, plays, essays, symphonies, newspapers, periodicals, steamships, etc., varies according to the type of work. In commercial and book printing, the foregoing titles are usually in italics; occasionally they are placed within quote-marks. Newspapers usually avoid both quotes and italics in titles, capitalizing the indefinite articles "A," "An," and the definite article "The." The essential point to remem-

ber is to be consistent, whatever style one adheres to. Let us say you are proofreading an article such as the following:

The *New York Leader*, in its criticism of the editorial in the "Century Weekly" concerning the current play, *An Indian Summer*, stated that the drama was both entertaining and uplifting. The author of the play is well known for his historical novel, *Oliver the Magnificent*.

In the foregoing paragraph we have the title of a newspaper, a magazine, a play and a novel all set up inconsistently. Note how the paragraph is improved in emphasis with the titles set up uniformly:

The *New York Leader*, in its criticism of the editorial in the *Century Weekly* concerning the current play, *An Indian Summer*, stated that the drama was both entertaining and uplifting. The author of the play is well known for his historical novel, *Oliver the Magnificent*.

[For further data, consult Chapter Ten on the use of italics, and pages 425 to 429 on the use of quotation-marks.]

39. CHECKING PRONOUNS OR SPECIFIC WORDS REFERRING TO THE DEITY

It should be borne in mind, as previously mentioned, that only personal pronouns referring to the Deity usually are capitalized. The relative pronouns *who*, *whom*, *which*, *whose* and the derivatives *whoever*, *whomsoever*, *whichever*, and *whosoever* are not capitalized. The proofreader should learn to distinguish between personal pronouns referring to a human being and those pertaining to the Deity. *Note the following sentence:*

The spirit of Jehovah moved him mightily and he prayed to him with all his strength, that he might hear his plea and give him surcease.

Observe the marked change when the pronouns are capitalized properly:

The spirit of Jehovah moved him mightily and he prayed to Him with all his strength, that He might hear his plea and give him surcease.

Specific words referring to the Deity:

He is the everlasting source of life, the purveyor of goodness, the unfailing fount of adoration.

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Note contrast when specific words are capitalized:

He is the Everlasting Source of life, the Purveyor of goodness, the Unfailing Fount of adoration.

Where relative pronouns are used for the Deity:

He is the God Who created the world and Whom we all worship. (*Wrong*)

Correct form:

He is the God who created the world and whom we all worship.

Words synonymous with the Deity wrongly capitalized:

Wrong: He is the *Creator* of the air-conditioning industry.

Right: He is the *creator* of the air-conditioning industry.

Wrong: One God, not many *Gods*, was the early prophets' concept.

Right: One God, not many *gods*, was the early prophets' concept.

Wrong: Joseph Smith was one of the *Fathers* of the Mormon Church.

Right: Joseph Smith was one of the *fathers* of the Mormon Church.

Wrong: It was *Providence* itself that directed his efforts.

Right: It was *providence* itself that directed his efforts.

Wrong: The *God* of the machine inspired men toward mass production.

Right: The *god* of the machine inspired men toward mass production.

Wrong: He was the *Fountainhead* of the Romantic movement.

Right: He was the *fountainhead* of the Romantic movement.

40. CAPITALIZING THE PRINCIPAL WORDS IN A HEADING

In various types of headings the general rule is to capitalize all words except articles (*a, an, the*), prepositions (*to, for, of, from*, etc.) and conjunctions (*and, both, but*, etc.). However, it is permissible to capitalize all words in a heading that have four or more letters. Adverbial suffixes (*For, By, Into*, etc.) are capitalized.

Report of License Commission to Governor
Convict Makes Escape From Prison
Both Men Indicted for Fraud
Plans Completed Notwithstanding Delay

Use of adverbial suffix in heading:

First Showing of *What Men Live By*
Photographs Building He Fell From
Cared For by Devoted Sister

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Infinitive (to be, to live, etc.). *The first word of the infinitive is kept down as if it were a separate preposition:*

He Set Out to Be a Success
She Desired to Live Her Own Life
They Decided to Go by Clipper

The second element of a compound word is not capitalized:

One-fourth of the Army Was Captured
Twenty-five Inmates Transferred
Dining-room Filled to Capacity
Post-office Improvement Authorized

The second element of a double adjective is capitalized:

All Able-Bodied Citizens Asked to Serve
Rain-Soaked Day Postpones Outing
Ocean-Tossed Lifeboat Found

41. BEGINNING A SENTENCE WITH FIGURES

An even or a round number beginning a sentence should be spelled out. Where the beginning figure is an odd number of four or more digits, it is advisable to reconstruct the sentence.

Seven hundred thousand dollars was appropriated by the city.
Sixteen-fortieths of the principal was given to the Home.
One hundred and ninety-two dollars was deducted.
Ten-thousandths of an inch is not an uncommon measurement.

Do not spell out an odd number of four or more digits:

Six million, two hundred and seventy thousand, four hundred and eighteen bales of cotton were sent abroad.

The foregoing sentence, reconstructed, reads as follows:

The number of bales of cotton sent abroad amounted to 6,270,418.

Exceptions to the rule of spelling out figures at the beginning of a sentence:

An important date:

1588 is the memorable date that represents the beginning of English sea power.

1776 is the year that inspired the first Fourth of July.

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A list of items:

11 pt. Intertype Baskerville

14 pt. Kenntonian

Descriptions expressed by symbols:

23 x 36 equals 828 ems

326 words to a page 23 x 36

Caption under cut:

10-page accordion folder

12-page right-angle booklet

42. SPELLING OUT FIGURES PRECEDING ONE HUNDRED

Virtually all typographic authorities advocate the spelling out of figures up to and including one hundred, *with certain qualifications*. It is these qualifications that should be given the most careful consideration if one is to understand when figures are to be spelled out, left *as is*, or the two styles combined in one sentence.

a. *Where reading-matter is interspersed with comparatively few figures, they should be spelled out:*

The university was founded in the sixteenth century.

He was forty-seven years old when his first manuscript was accepted.

The event occurred ninety-eight years before the Christian era.

She accused her opponent of one hundred per cent falsification.

The distances were, respectively, ten miles to the north, fifteen miles to the south, and twenty-five miles to the west.

The eight-hour day and five-day week are actual accomplishments of labor.

When he died he was eighty years and four months old.

b. *All streets and avenues up to and including one hundred should be spelled out:*

First Street, not 1st Street

Fourth Avenue, not 4th Avenue

Sixty-eighth Street, not 68th Street

Sixteenth Avenue, not 16th Avenue

The foregoing does not apply to notices set in agate ($5\frac{1}{2}$ point), or to special types of reading-matter that must be confined to restricted space in classified advertising and reading-notices, as shown below.

APARTMENT LEASES

Mrs. John M. Brown, in 60 Market Place; Mrs. H. M. Bowen, in 444 E. 57th St.; Mrs. Celia B. Boley, in 47 W. 62d St.; Philip M. Teir, in 106 N. 58th St.

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LETTERS OF ADMINISTRATION

GRANT, JAMES (Aug. 2). Estate \$4,500. To Frank I. Grant, son, 206-80 38th St., Ridgewood.

HAYES, DONALD (Mar. 8). Estate \$800. To M. Jarvis, 682 14th Ave. Heirs, two sisters.

c. *Weights, measures, degrees, distances, sums of money, dimensions and time are not spelled out when appearing in statistical or mathematical matter:*

WEIGHTS: The prevailing prices of fruits and vegetables this morning were: apples, 5c. a pound; grapes, 8c. a pound; strawberries, 12c. a quart; tomatoes, 4c. a pound; and potatoes, 3c. a pound.

MEASURES: It is the consensus that 5 point or $5\frac{1}{2}$ point is only fairly readable up to approximately 2 inches in measure. Six-point type is too small when the line is longer than $2\frac{1}{2}$ inches. Eight, 10 and 12 point type usually takes an indentation of from 1 to $1\frac{1}{2}$ ems.

DEGREES: The average temperature yesterday was 50 deg.; average same date last year was 41 deg.; average same date for 46 years was 48 deg.

DISTANCES: Connors, the well-known sprinter, won the 100-yard dash in 10 seconds; the 1-mile run was won by Hennessy in 4 minutes 38 seconds.

SUMS OF MONEY: Cash prices of wheat in Chicago were: Wheat, No. 1 hard, 97c.; Corn No. 3 yellow, \$1.00; No. 3 mixed, 95c.

DIMENSIONS: Broadway, northeast corner of Barclay St., 42 ft. x 100 ft., Borken & Co.; 29 Bowery, 25 ft. x 90 ft., Dora Stobey; 245 N. 72d Ave., 35 ft. x 96 ft., N. Cornelius.

TIMES: Dividend meetings today: Banco di Napoli, 12 noon; Investments Preferred, 10:30 A.M.; Administration Corp., 1 P.M.; Life Assurance, 3:15 P.M.

d. *Fractions that are not statistical or in lists should be spelled out
Observe how they would look in reading-matter NOT spelled out.*

He was off register $\frac{1}{4}$ to $\frac{3}{4}$ of an inch, when the maximum should have been not more than $\frac{2}{100}$ to $\frac{7}{100}$ of an inch.

Spelled out, the foregoing sentence reads as follows:

He was off register one-quarter to three-quarters of an inch, when the maximum should have been not more than two one-hundredths to seven one-hundredths of an inch.

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e. Where qualifying figures convey different ideas, they should be contrasted by using alternately figures and words or words and figures. Note appearance when figures or words exclusively are used:

The company during the past season built 5 5-room houses, 9 6-room houses, and 12 2-room cottages.

The company during the past season built five five-room houses, nine six-room houses, and twelve two-room cottages.

Now observe the improvement in appearance when figures and words are alternately contrasted:

The company during the past season built 5 five-room houses, 9 six-room houses, and 12 two-room cottages.

43. PER CENT AND % BOTH WAYS IN TEXT

Because of poorly prepared copy the phrase *per cent* (or symbol *%*) frequently appears several ways in the copy. Note the following taken from a current magazine:

WRONG

As of Sept. 30, the fifteen banks showed total loans of \$2,100,216,-708, or 2.9%, from April 1. In the second quarter this item dropped 7.1 percent. However, this item is still below a year ago, and now accounts for 15 per cent of the asset total, compared with 14.1% six months ago, and with 22 per cent on Jan. 1, 1939.

RIGHT

As of Sept. 30, the fifteen banks showed total loans of \$2,100,216,-708, or 2.9 per cent, from April 1. In the second quarter this item dropped 7.1 per cent. However, this item is still below a year ago, and now accounts for 15 per cent of the asset total, compared with 14.1 per cent six months ago, and with 22 per cent on Jan. 1, 1939.

44. UNIFORM STYLE OF ABBREVIATING STATES AND TERRITORIES

There should be an absolute standard in the abbreviation of the states and territories of the United States. While there are reliable authorities, the one that is *officially correct*, and that should be adopted, is the United States Government Printing Office *Style Manual*. The use of these abbreviations from the *Manual* will forestall such inconsistencies as *Kan.*, *Kans.*; *Wis.*, *Wisc.*; *Calif.*, *Cal.*; *Col.*, *Colo.*; *S. D.*, *S. Dak.*; *O.*, *Ohio*, etc.

The reason why the *United States Official Postal Guide*, whose spelling and abbreviations are the same as the *Style Manual*, lays down the style for certain abbreviations may apply with equal importance to other publications. This reason is based on the principle that one state should not be confused with another. For instance, the abbreviations *Cal.* (California) and *Col.* (Colorado), if written hurriedly, might be mistaken for *Col.* and *Cal.* Likewise, *Me.* (Maine) could be read as *Mo.* (Missouri), and *Neb.* (Nebraska) might be passed as *Nev.* (Nevada).

PROOFREADING AND COPY-PREPARATION

By arbitrarily fixing such abbreviations as *Calif.*, *Colo.*, *Nebr.*, etc., and spelling out such names as *Maine*, *Iowa*, etc., mistakes in addresses are reduced to a minimum.

OFFICIAL LIST OF ABBREVIATIONS FROM THE GOVERNMENT PRINTING OFFICE STYLE MANUAL

STATES

| | | | |
|--------|----------------------|--------------------|-------------------|
| Ala. | Alabama | N. J. | New Jersey |
| Ariz. | Arizona | N. Mex. | New Mexico |
| Ark. | Arkansas | N. Y. | New York |
| Calif. | California | N. C. | North Carolina |
| Colo. | Colorado | N. Dak. | North Dakota |
| Conn. | Connecticut | Oklahoma | Oklahoma |
| Del. | Delaware | Oreg. ¹ | Oregon |
| D. C. | District of Columbia | Pa. | Pennsylvania |
| Fla. | Florida | R. I. | Rhode Island |
| Ga. | Georgia | S. C. | South Carolina |
| Ill. | Illinois | S. Dak. | South Dakota |
| Ind. | Indiana | Tenn. | Tennessee |
| Kans. | Kansas | Tex. | Texas |
| Ky. | Kentucky | Vt. | Vermont |
| La. | Louisiana | Va. | Virginia |
| Md. | Maryland | Wash. | Washington |
| Mass. | Massachusetts | W. Va. | West Virginia |
| Mich. | Michigan | Wis. | Wisconsin |
| Minn. | Minnesota | Wyo. | Wyoming |
| Miss. | Mississippi | Idaho | |
| Mo. | Missouri | Iowa | |
| Mont. | Montana | Maine | Do not abbreviate |
| Nebr. | Nebraska | Ohio | |
| Nev. | Nevada | Utah | |
| N. H. | New Hampshire | | |

¹ *Ore.* is also widely used.

TERRITORIES AND INSULAR POSSESSIONS

| | |
|------------------------------|---------------------|
| Alaska | Hawaii |
| Canal Zone | Puerto Rico (P. R.) |
| Canton and Enderbury Islands | Samoa, American |
| Guam | Virgin Islands |
| Wake and Midway Islands | |

[**Note:** Do not abbreviate territories or insular possessions except Puerto Rico (P. R.).]

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45. VARIABLE TERMINATIONS OF PREPOSITIONS

The following prepositions are spelled two ways, but there is no difference in meaning of the variant forms. It is inexcusable to permit both spellings in the same text:

| | | |
|----------------|---------------|-----------------|
| amid, amidst | mid, midst | till, until |
| among, amongst | around, round | toward, towards |

46. THE COMMA AFTER E.G., VIZ., I.E., IBID., AND ETC.

An erroneous style has developed of dropping the comma after the abbreviations *e.g.* (*exempli gratia* — for example), *viz.* (*videlicet* — namely), *i.e.* (*id est* — that is), *ibid.* (*ibidem* — in the same place), and *etc.* (*et cetera* — and so forth). The comma should be placed *before* and *after* each of the foregoing abbreviations.

Wrong: He mentioned the following subjects as requiring written analysis, *viz.* grammar, biology, history and physics.

Right: He mentioned the following subjects as requiring written analysis, *viz.*, grammar, biology, history and physics.

47. PERIODS BETWEEN THE CALL LETTERS OF BROADCASTING STATIONS

Periods should not be used between the call letters of broadcasting stations. If the periods appear on the proofs they should be deleted. Note following examples:

Wrong: It was broadcast over Station W.M.C.A.

Right: It was broadcast over Station WMCA.

Wrong: Station W.Q.X.R. will go on the air again at 8 P.M.

Right: Station WQXR will go on the air again at 8 P.M.

The foregoing rule does not apply to the abbreviations of broadcasting companies. The proofreader should learn to discriminate carefully between the preceding form and the one given below.

N.B.C. means National Broadcasting Company. The letters for Columbia Broadcasting System are *C.B.S.*

Wrong: The speech was delivered over the network of CBS.

Right: The speech was delivered over the network of C.B.S.

48. THE CORRECT USE OF *rd* OR *d*, *st*, AND *nd* OR *d* AFTER NUMBERS

The preference in present-day typography is to eliminate the *r* and *n* in the suffixes *rd* and *nd*. If they occur both ways in the galley-proof, they should be changed to the preferred form. However, the forms *rd* and *nd*

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are not *wrong* and should *not* be tampered with if they have been set up uniformly throughout. The period is never used after these symbols, because they are *not* abbreviations.

Preferred Form: His office is located at 314 North 42d Street.

Variant: His office is located at 314 North 42nd Street.

Preferred Form: The section near East 243d Street is mainly residential.

Variant: The section near 243rd Street is mainly residential.

The suffixes *th*, *rd* or *d*, *st*, and *nd* or *d* should never be used in the following instances:

a. *Preceding the year:*

Wrong: The ball was given on January 16th, 1912.

Her birthday was celebrated on May 3rd, 1836.

He was born on March 21st, 1642.

Right: The ball was given on January 16, 1912.

Her birthday was celebrated on May 3, 1836.

He was born on March 21, 1642.

b. *When the suffix does not precede the year:*

Wrong: The ball was given on January 16th.

Her birthday was celebrated on May 3rd.

He was born on March 21st.

Right: The ball was given on January 16.

Her birthday was celebrated on May 3.

He was born on March 21.

c. *The suffix used correctly:*

The ball was given on the 16th of January.

Her birthday was celebrated on the 3d of May.

He was born on the 21st of March.

d. *The suffixes should never be used in the following instances:*

Wrong: Mass-production began in the 20th (XXth) century.

Right: Mass-production methods began in the twentieth century.

Wrong: It was reduced 1/64th of an inch.

Right: It was reduced one sixty-fourth of an inch.

49. THE USE OF A.M. AND P.M. WITH THE WORDS MORNING AND EVENING

One of the most persistent of errors, and one that should be watched for diligently, is the use of *A.M.* and *P.M.* with the words *morning* and *evening*. Observe the following sentence:

PRACTICAL WORK OF PROOFREADING

The Committee will hold its monthly meeting on Friday evening at 9 P.M.

The abbreviations *A.M.* and *P.M.* mean before noon or after noon; or, respectively, *ante meridiem* and *post meridiem*. Hence the phrase morning plus *A.M.* or evening plus *P.M.* is redundant. The foregoing sentence should read as follows:

The Committee will hold its monthly meeting on Friday evening, at 9 o'clock. *Or:*

The Committee will hold its monthly meeting on Friday at 9 P.M.

50. THE CORRECT USE OF CENT OR CENTS WITH A DECIMAL

The question often occurs as to when it is proper to use the singular *cent* or the plural *cents* following a decimal. One sometimes writes *.05 cents* when the phrase should be *.05 cent*. Note reason underlying the use of the singular instead of the plural form. Whether one writes *.01 cent* or *.05 cent*, the literal meaning is one-hundredth of a cent or five-hundredths of a cent; hence, any fraction of one cent is singular, not plural.

Wrong: The net profit on the item was at the rate of *.05 cents* to the dollar.

Right: The net profit on the item was at the rate of *.05 cent* to the dollar.

51. ON THE LOOK-OUT FOR LIBELOUS, SCURRILOUS OR DEFAMATORY STATEMENTS

The proofreader should be ever on guard against statements by irresponsible, vicious or vengeful persons that might embarrass the owners of a printing plant or newspaper, or, what is more serious, involve them in a libel suit for a great amount of money. *Where a libel is contained in a newspaper or book, the proprietor, printer, publisher and editor are prima facie liable for the damage caused by it, and any or all of them can be made defendants in one action.*

The definition of a libel appearing in the Revised Civil Statutes of Texas (Article 5430) is:

A libel is a defamation expressed in printing or writing, or by signs and pictures, or drawings tending to blacken the memory of the dead, or tending to injure the reputation of one who is alive, and thereby expose him to public hatred, contempt or ridicule, or financial injury, or to impeach the honesty, integrity, or virtue, or reputation of anyone, or to publish the natural defects of anyone and thereby expose such person to public hatred, ridicule, or financial injury.

One can now readily understand the great privilege and responsibility presented to the alert and conscientious proofreader in challenging any statement that might involve his employers in a critical libel suit. When the proofreader observes any of the following items he should question them on the proof, as they may be considered libelous or defamatory in character.

1. Allusions to a person as *grafter, boodler, hypocrite, deadbeat, defaulter, burglar*, etc.
2. A statement that a person is *about to fail*.
3. An assertion that someone is effecting or has effected a fraudulent conveyance of property.
4. Accusing a merchant of selling adulterated food.
5. Asserting that a business man is keeping false records.
6. Charging a storekeeper with using false weights or measures.
7. Alleging that an architect or an engineer is incompetent.
8. Implying that a schoolteacher or instructor in the arts and sciences is ignorant or incompetent.
9. Reference to a minister of the gospel as an impostor or immoral.
10. Speaking of a physician as an incompetent or a *quack*.
11. Alluding to a lawyer as an ignoramus or a shyster.

The phrases that follow have been held by courts to be libelous and actionable: *a hypocrite and using the cloak of religion for unworthy purposes; the community can hardly despise him worse than it does now; he had been guilty of moral obliquity; that she was fit for a lunatic asylum and unsafe to go at large; he had been deprived of the ordinances of the Church.*

It is extremely poor taste to impute to a woman an absence of chastity or to charge a jury who have brought in a verdict with having done injustice to their oath.

Another item that should be queried by the proofreader is an indictment of an entire race, creed or nation for the acts of a few. Derogatory nicknames referring specifically to races or groups of people should never be passed up by the proofreader. The following example—which never should have been printed—was taken from a daily newspaper:

Despite Mexico's professed adherence to the good-neighbor policy, it is curious that whenever newsreels are exhibited in Mexico City showing the German army smashing any and all enemies the local GREASEBALLS go wild with applause.

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The Florida Supreme Court handed down a verdict whereby a certain newspaper was forced to pay a judgment of \$2,250 because a story in the paper stated that a person had been *cashiered* from his job. The Court held that the word *cashiered* was libel *per se*, as it meant that the person had been dismissed in disgrace.

The following words and phrases, compiled by *Editor & Publisher*, have each figured in a libel suit won by the plaintiff: *Anarchist, bankrupt, blackleg, blacksheep, brainstorm, briber, crook, crooked, damaged-goods chap, destitute, extreme poverty, felon, fraud, frozen snake, gambler, humbug, impending insanity, infernal villain, insane, insolvent, liar, pseudoscientist, rascal, rogue, scoundrel, slacker, syphilitic, thief, and unfit to be trusted with money.*

As has been emphasized repeatedly by many writers, the important point to remember is not so much the word or phrase itself, *but the manner in which it is used*. Proofreaders should bear this point in mind, and use it as a guide as to what might be, or might not be, construed as a libelous statement.

52. THE PROPER USE OF THE WORD *CHURCH*, CAPITALIZED OR LOWER-CASED

The word *church* should be capitalized in the following instances:

- a. When it is the corporate name of a specific edifice, as: *The Fifth Avenue Congregational Church; The Church of Many Races; The Little Church Around the Corner; The Downtown Noonday Church.*
- b. When it refers specifically to a denominational body, as the *Catholic Church, the Protestant Episcopal Church, the Baptist Church*, etc.
- c. When it stands alone and refers particularly to the collective body of Christians who as a denomination are identified as sincere followers of Christ, as: the *Church* is the bulwark of civilization; the *Church* was founded by Luther; the *Church* no longer has temporal power.

The word *church* should not be capitalized in the following cases:

- d. When it refers to the building in which the church is housed, as: the festival was held at the *church* last Wednesday.
- e. When it refers to divine worship, as: *church service*, or a person attending *church*.
- f. When it refers to business or social affairs of a church, as: *church committee, church social, church policy*.

53. CORRECT USAGE OF PREFIXES TO NAMES OTHER THAN ENGLISH

The use of prefixes to names other than English is elastic rather than arbitrary. However, certain rules are operative in the majority of instances.

a. Prefixes such as *a'*, *ben*, *da*, *de*, *del*, *della*, *degli*, *d'*, *di*, *du*, *l'*, *la*, *le*, *van* and *von*, when they are preceded by the given name, are not capitalized, as: Thomas *a'Becket*, Abou *ben Adhem*, Vasco *da Gama*, Hernando *de Soto*, Guglielmo *del Rosario*, G. *della Bella*, Farinata *degli Uberti*, Gabriele *d'Annunzio*, Eugenio *di Pirani*, William E. *du Bois*, Pierre Charles *l'Enfant*, John *la Farge*, Joseph *le Fanu*, Thomas *van Erpen*, Franz *von Stuck*.

b. When only the surname is used the prefix is capitalized, as: *A'Becket*, *Ben Adhem*, *Da Gama*, *De Soto*, *Del Rosario*, *Della Bella*, *Degli Uberti*, *D'Annunzio*, *Di Pirani*, *Du Bois*, *L'Enfant*, *La Farge*, *Le Fanu*, *Van Erpen*, *Von Stuck*.

It should be definitely understood that these rules are not inflexible. Some names because of arbitrary change retain a fixed identity, which should be respected by the proofreader. Such names are Van derbilt (Vanderbilt), De Lancey (Delancey), Du Bois (Dubois), De Bow (Debow), etc.

54. IMPROVING SENTENCE STRUCTURE IN WHICH THERE IS REPETITION

The proofreader should not permit sentences, in which repetitious words or phrases appear, to pass his inspection without questioning the defects. Note repetition in the following sentences and suggested changes:

This remarkably accurate material "results" in greatly reduced make-ready time and consistently better printing "results." (To avoid repetition, the last word *results* is changed to *effects*.)

Heretofore, printing plates were "supplied" mounted on wood, but now they are "supplied" either mounted or unmounted. (Repetition is avoided by changing the second *supplied* to *furnished*.)

The proofreader has no authority to make changes from copy without express permission. However, he may query the suggested change to the editor or customer.

55. ELIMINATING THE APOSTROPHE IN PRONOUNS IN THE POSSESSIVE CASE

The pronouns *hers*, *its*, *ours*, *yours*, and *theirs* are often printed erroneously as *her's*, *it's*, *our's*, *your's*, and *their's*.

Her's was a most engaging personality.

It's name was derived from the Indians.

They decided that it was *our's*.

Your's to have and to hold.

The land was *their's*.

In each of the foregoing sentences the apostrophe is incorrect and should never be used.

56. THE PROPER USE OF THE AMPERSAND (&)

With the exception of display lines and boxed heads the ampersand or *short and* (&) is rarely used in anything but firm names. It should never be used in sideheads or reading-matter unless the circumstances are exceptional.

a. In a firm name:

Johnson, Jones & Company

Cassatt and Williams & Brown Brothers

Williams & Henderson

Chicago & North Western Railway

Manhattan Card & Paper Co.

Mandel & Son, Inc.

Miehle Printing Press & Mfg. Co.

Jarvis & Co.

Occasionally the *and* in a firm name is spelled out, as: Sinclair and Valentine Co.

b. In a sidehead or centered head:

Wrong: Reverse Lettering & Clean Backgrounds

Right: Reverse Lettering and Clean Backgrounds

Wrong: Size, Shape & Thickness

Right: Size, Shape and Thickness

c. *In display headings (permissible):*

| | |
|--|---|
| STEEL & IRON | "SIXES & SEVENS" |
| FACTS &
FABLES
about
PRINTING | ANNUAL MEAL & TALK
CITY EDITORS' LEAGUE
MENU |

d. *In reading-matter:*

Wrong: The era of copper & steel engravings required a special quality of bond & book papers.

Right: The era of copper *and* steel engravings required a special quality of bond *and* book papers.

57. CHECKING THE TOTAL OF A LIST OF ITEMS AGAINST THE SPECIFIC NUMBER MENTIONED

An error that occurs occasionally when a specific number of items is mentioned is that it does not agree with the total of the list. For instance, note this example:

The following *six* suggestions will help in the handling of line and halftone copy: (1) Line copy should be clean, flat, and black on white. (2) Indicate areas of tints by guide-lines. (3) Watch out for pasters, patches, and stock colors. (4) Avoid tooling and routing. (5) Beware of colors in originals.

Note particularly that the introductory sentence mentions the figure *six*, while actually there are only *five* items described. One of the principal causes of this type of error is careless editing of the original copy. Another and more likely cause is changing the number of items on the proof by adding to or eliminating from the original amount and forgetting to change the number in the introductory sentence so that it will tally with the revised total.

58. GUARDING AGAINST THE PRINTING OF A STATEMENT THAT IS NO LONGER TIMELY

The proofreader should be ever vigilant against passing up items that are no longer timely, which would make them appear lame or ridiculous. This kind of error can slip through quite easily if one is not constantly on the alert. Note these few examples:

PRACTICAL WORK OF PROOFREADING

"In December, 1939, the Foresters National Association will have rounded out a half century of continuous organized service in its industry." This particular news item appeared in a magazine dated January, 1940. It should have read: "In December, 1939, the Foresters National Association *rounded out* a half century of continuous organized service, etc."

"On Monday morning the *Telegram-Inquirer* will publish its well-known 'Investors' Analysis,' which has appeared semi-annually for many years." This news item was published in a paper on Monday morning and obviously should have read: "The *Telegram-Inquirer* publishes today its well-known 'Investors' Analysis,' etc."

"The 43d Annual Convention of the Association of Chrome Manufacturers will open at the Hotel Martin on Wednesday, September 18, at 10 A.M." As this news item appeared in the Thursday edition of the paper, the announcement should have read: "The 43d Annual Convention of the Association of Chrome Manufacturers convened at the Hotel Martin *yesterday* at 10 A.M."

59. WATCH DESCRIPTIONS OF EXCERPTS WHEN THEY HAVE BEEN INSERTED IN A BOOK ON A TECHNICAL SUBJECT

An author will frequently use various excerpts to illustrate certain technical points he wishes to emphasize. The words used originally, such as article, paper, proceedings, etc., cannot be used, as they are no longer a part of their primary source. Note following examples:

"Any patents that have been issued in recent years do not serve as a barrier to anyone who may desire to use the methods described *in this paper*." (As the methods aforementioned are now part of a book instead of the printed portion of a scientific paper, the words *in this paper* should be changed to *in these pages*.)

"The findings of the investigators are rather too technical to discuss *in this article*." (As this sentence is now included in a book, the words *this article* should be changed to *this chapter*.)

60. QUOTING WORDS THAT MIGHT OTHERWISE BE MISINTERPRETED

Words are often used to describe the extreme views, habits, talents, etc., of persons. These words, such as "fiend," "bug," "nut," "bearcat," and the like should be quoted. Note following examples:

His devotion to long tables of figures has earned him the title of estimate *fiend*.

(Note that the word "fiend" should be quoted.)

He is a *nut* on the subject of personality.

(The word "nut" should be placed within quotes.)

They said he was a ham actor. What a *ham* he proved to be on opening night.

(The second "ham" should be quoted.)

61. WATCH PARTICULARLY WHEN MILLIONS ARE USED FOR BILLIONS AND VICE VERSA

Quite frequently six ciphers are used when nine ciphers are definitely meant, and nine ciphers when six are correct. This error is so common that examples of it can be picked from newspapers and magazines constantly. Here are a few graphic examples:

The national income rose to \$65,000,000 by the end of the year. (Nine ciphers should have been used instead of six; \$65,000,000,-000 is correct.)

The company issued additional stock amounting to \$20,000,-000,000. (Obviously the nine ciphers should be changed to six, i.e., \$20,000,000.)

62. AVOIDING THE USE OF BOTH THE SINGULAR AND PLURAL WHEN REFERRING TO THE SAME NOUN

The use of both the singular and plural when referring to the same noun is an error that should be caught and corrected. Note following examples:

"The Atlantic Painting Company *has* moved to 1701 North 34th Street, where *they* now *have* a much larger plant." (Note the word *they* should be changed to *it*, and *have* to *has*, since *it* refers to company and should be third person, singular number.)

"The Lange & Brown Mfg. Co. *have* awarded the distributing agency of *its* three products to the Walker Corporation of Lewistown, which *have* handled similar goods in *its* territory for many years." (Note the intermixture of the singular and plural throughout sentence. The singular form is correct and should be used throughout, as "The Lange and Brown Mfg. Co. *has* awarded the distributing agency of *its* three products to the Walker Corporation of Lewistown, which *has* handled similar goods in *its* territory for many years.")

REVISION

111

Broadly speaking, every operation except first-galley or first-page reading and the *final* reading of foundry- or press-proofs comes under the category of *Revision*. However, in order that this second step in the routine of proofreading may be given comprehensive and thorough treatment, the procedure of revision will be broken down into its separate elements and each element fully explained and illustrated.

Since every step in the process is full of potential traps to catch the unwary reviser who is not familiar with the various mistakes made by the average operator and compositor, it is imperative that the proofreader learn to recognize the pitfalls that abound in every phase of revision.

What Is Revision? Revision is checking up on the accuracy of the corrections that have been indicated on the first, second, third proofs, etc., by comparing or collating a proof with a previous one. Whether one is employed in a proofroom with a staff of twenty-five proofreaders or in a printing-office where one person does all the reading, the principles underlying accurate revision are identical. So it follows logically that by learning the correct methods of revision, one will be able to do the work efficiently whether it be simple or complicated.

II. First Revision

Let us now begin the process of *First Revision* and see it through step by step until every phase of it has been fully explained.

1. **The Correct Method of Comparison.** The reviser should lay the first-galley proof flat on the desk to his *left*, then place the revised proof to his *right*. The next step is to make sure that the lines of both proofs are facing each other in approximately the same position as if they were part of a printed book (see illustration on page 178). This is essential if the reviser is to follow each correction quickly and accurately.

2. **The Technical Details of Revising.** The basic point for the reviser to remember is to begin *always* with the first line of the revised proof no matter if it has a correction or not. There is a logical reason why this should be done. The first line on the galley may be transposed, battered, or misplaced. Should any of these things happen, the reviser might overlook it if he does not form the habit of *checking the first line of the revised proof against the first line of the original proof*.

Revising a Correction.—The reviser's first duty is to compare the corrections on the first proof against the same corrected lines on the revised proof as shown at the top of page 179.

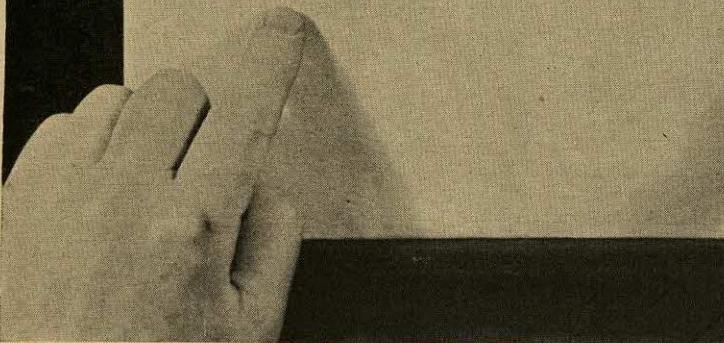
FINE Tr. BOOKMAKING stores)

For some ninety years we have had the pleasure of serving those in the graphic arts who appreciate the value of fine bookmaking and binding craftsmanship. This year we are further honored by the selection of the publishers of the PRODUCTION YEARBOOK for the binding of their

Sixth Annual Edition.

We are also selected by leaders in many other fields, such as limited editions, catalogues, sample books, portfolios, and

all general binding where quality is an asset.



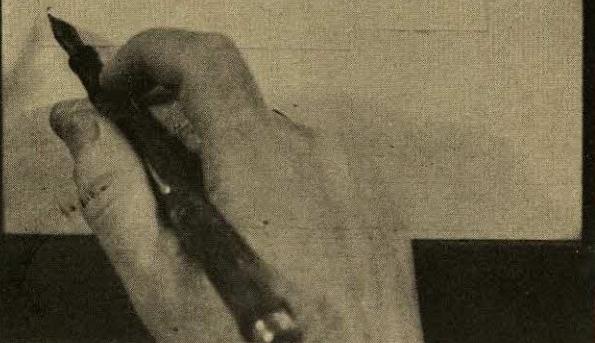
Correct position of Reviser while checking the revised proof against the first-galley proof

FINE BOOKMAKING

★ ★

For some ninety years we have had the pleasure of serving those in the graphic arts who appreciate the value of fine bookmaking and binding craftsmanship. This year we are further honored by the selection of the publishers of the PRODUCTION YEARBOOK for the binding of their Sixth Annual Edition.

We are also selected by leaders in many other fields, such as limited editions, catalogues, sample books, portfolios, and all general binding where quality is an asset.



PRACTICAL WORK OF PROOFREADING

8/ Illustrated instructions for a series of 60 exercises, based on the U. S. War Department's training for soldiers, begins in "The Sunday Packet."

First-galley Proof

Illustrated instructions for a series of 80 exercises, based on the U. S. War Department's training for soldiers, begins in "The Sunday Packet."

First Revision

The reviser having made the comparison, and confident that the corrected line is free of error, might now feel that he can proceed to the next correction. This he should not do, because a very important detail has been overlooked. *The reviser has forgotten to check the position of the lines preceding and following the corrected line.* If this is not done, the line, although accurately corrected, may have been placed somewhere else. To make certain that he has checked the lines above and below the corrected line, the reviser should *nick* the ends of each line as evidence that he has performed this operation.

In the next illustration is shown what might happen if care is not exercised in checking the end-word top and bottom of the corrected line. You will observe now that while the foregoing correction has been made properly, the line is no longer in the correct position, making gibberish out of the paragraph. This kind of error can be avoided by checking the end-word *preceding and following* the corrected line.

8/ Illustrated instructions for a series of 60 exercises, based on the U. S. War Department's training for soldiers, begins in "The Sunday Packet."

First-galley Proof

Illustrated instructions for a series of 80 exercises, based on the U. S. War Department's training for soldiers, begins in "The Sunday Packet."

First Revision

The second type of error that should be watched for diligently is an additional mistake in the corrected line.

f/ Will men between 31 and 36 be placed in the A1 class of eligibles, or only the younger ones who registered? My wife is in Europe. May I claim her as a dependent?

First-galley Proof

Will men between 31 and 36 be placed in the A1 class of eligibles, or only the younger ones who registered? My wife is in Europe. May I claim her as a dependent?

First Revision

Note particularly that while the correction has been made, the *e* has been omitted in the word *registered*. The reviser is again warned *to guard against an additional error in the corrected line.*

The third type of error is where the insertion of words necessitates the resetting of an entire paragraph, illustrated at the top of the next page.

(The reader)

Bill Jones, you should know, is quiet and studious. Jimmy is the outdoor type and a swell football player. So when the coach finds out, Jimmy goes on the field and Bill remains in the classroom and everyone is supposed to think they are one and the same person.

First-galley Proof

When an insertion causes resetting of the foregoing paragraph, it should be compared word for word against the original on the first galley. If the revised paragraph is merely read silently — always a dangerous practice — the following kind of error may occur.

(The reader)

Bill Jones, you should know, is quiet and studious. Jimmy is the outdoor type and a swell football player. So when the coach finds out, Jimmy goes on the field and Bill remains in the classroom and everyone is supposed to think they are one and the same person.

First-galley Proof

Bill Jones, the reader should know, is quiet and studious. Jimmy is the outdoor type and a swell football player. So when the coach finds out, Bill goes on the field and Jimmy remains in the classroom and everyone is supposed to think they are one and the same person.

First Revision

If the reviser had read the reset paragraph against the original, the mix-up in names would have been checked and corrected.

The fourth type of error is one that is so treacherous that the warning against it should always be remembered. When a correction occurs in the last paragraph of a galley, it frequently happens that the last line drops off and is lost. Note illustration.

t/ Suner's appointment, following his return from Berlin and Rome as Spanish Minister of the Interior and special envoy, revived reports that the Axis had persuaded Franco to adopt a more active and important role in the "new order" in Europe.

First-galley Proof

Suner's appointment, following his return from Berlin and Rome as Spanish Minister of the Interior and special envoy, revived reports that the Axis had persuaded Franco to adopt a more active and important role in the "new

First Revision

The only way the reviser can guard against passing up the foregoing type of error is to develop the habit of checking the last line of the revised proof against the last line of the first galley without any exception.

The fifth type of error is the retention of the uncorrected line in the revised proof, shown at the top of the opposite page.

PRACTICAL WORK OF PROOFREADING

a/ The board met to consider a pamphlet on labor records of candidates. As submitted by AFL President Bill Green, it leaned to Roosevelt via a laudatory account of his labor record and only excerpts from Willkie's speeches. There would have been no doubt as to which side the AFL favored.

First-galley Proof

The board met to consider a pamphlet on labor records of candidates. As submitted by AFL candidates. As submitted by AFL President Bill Green, it leaned to Roosevelt via a laudatory account of his labor record and only excerpts from Willkie's speeches. There would have been no doubt as to which side the AFL favored.

First Revision

Note in the foregoing that while the line has been corrected, the old line with the error has not been removed. This error usually slips in when the revision is made under high pressure.

The sixth type of error is due to a similarity of wording in the first lines of two paragraphs one below the other.

W/

War Debt Probe

LONDON, Oct. 17 (AP).—Robert Boothby, parliamentary secretary to the Food Ministry, was suspended today at his own request pending an official investigation in connection with payments made out of Czechoslovak assets in Britain.

Act to Extend Parliament

LONDON, Oct. 17 (AP).—Prime Minister Churchill introduced a bill in Commons today to extend the life of Parliament which, except for the war, would expire next month.

First-galley Proof

War Debt Probe

LONDON, Oct. 17 (AP).—Robert Boothby, parliamentary secretary to the Food Ministry, was suspended today at his own request pending an official investigation in connection with payments made out of Czechoslovak assets in Britain.

Act to Extend Parliament

LONDON, Oct. 17 (AP).—Prime Minister Churchill introduced a bill in Commons today to extend the life of Parliament which, except for the war, would expire next month.

First Revision

Note particularly how the foregoing error happened. There are two date lines that are identical except for the last word. The compositor, instead of changing the slug in the first item ending in *Rob*, took out the date line in the second item ending with the word "Prime," and substituted therefor the corrected line. As may be observed in the revision, the two date lines now read the same, with the exception that the first remains uncorrected and the second one no longer ties in with the subsequent line.

The seventh type of error is one that may cause the gravest consequences and therefore is probably the worst mistake of which a reviser is capable. This error is failing to observe that a corrected line has been put in

PROOFREADING AND COPY-PREPARATION

the wrong place, thereby destroying the structure and meaning of a sentence. In the following illustration to the *left*, we see a misspelled word, with the correction marked in the margin. In the same illustration to the *right*, we note that the correction has apparently *NOT* been made. The reviser again marks the error out in the margin.

e/ There's something about doughnuts! Thay seem always to be mixed up with a good time. They recall midnight snacks, cozy suppers, after-school luncheons for children, and leisurely Sunday morning breakfasts.

Delicious, golden-brown doughnuts have a definite place on Fall tables. They make ideal partners with many seasonable foods and drinks. Doughnuts and cider, for instance, go together as happily as pretzels and beer or crackers and soup.

First-galley Proof

e/ There's something about doughnuts! Thay seem always to be mixed up with a good time. They recall midnight snacks, cozy suppers, after-school luncheons for children, and leisurely Sunday morning breakfasts.

Delicious, golden-brown doughnuts! They seem always to be tables. They make ideal partners with many seasonable foods and drinks. Doughnuts and cider, for instance, go together as happily as pretzels and beer or crackers and soup.

First Revision

But he has neglected to note whether the line has been put elsewhere by mistake. As will be observed, the corrected line has been placed in the *second* line of the *second* paragraph. This the reviser would have noticed if he had glanced down the galley-proof to see if any other line begins with the same word. This type of error is commonly caused in the following manner: The compositor when inserting the new lines of type usually glances at the first word to make sure that it tallies with the first word on the galley-proof. This method is satisfactory except when more than one line begins with the same word. When this occurs the compositor frequently picks up the line that has no error and replaces it with the line that has been corrected. In the following illustration, note position of these two lines, which now have been underscored.

e/ There's something about doughnuts! Thay seem always to be mixed up with a good time. They recall midnight snacks, cozy suppers, after-school luncheons for children, and leisurely Sunday morning breakfasts.

Delicious golden-brown doughnuts! They seem always to be tables. They make ideal partners with many seasonable foods and drinks. Doughnuts and cider, for instance, go together as happily as pretzels and beer or crackers and soup.

First Revision

PRACTICAL WORK OF PROOFREADING

As may readily be seen from the foregoing illustration, the compositor picked up the line reading *nuts have a definite place on Fall* and replaced it with *nuts! They seem always to be*, thus ruining the structure of the sentence. If the correction has not been made on the revised proof, the reviser should first glance up and down the galley to see if another line begins with the same word. Upon being convinced that the corrected line has not been placed elsewhere on the galley he can safely re-mark the correction in the margin. However, if the reviser has found the corrected line elsewhere on the galley, the following procedure should be adopted, as shown in the next illustration.

There's something about dough-nuts! They seem always to be mixed up with a good time. They recall midnight snacks, cozy suppers, after-school luncheons for children, and leisurely Sunday morning breakfasts.

Delicious golden-brown dough-nuts! They seem always to be tables. They make ideal partners with many seasonable foods and drinks. Doughnuts and cider, for instance, go together as happily as pretzels and beer or crackers and soup.



nuts have a definite place on Fall

First Revision

Observe that the second line in the first paragraph has been deleted, and the corrected line is transposed in its place. The *uncorrected* second line in the second paragraph, which the compositor has inadvertently discarded, is now replaced by writing it in the margin opposite the position where it is to be inserted. To repeat, the reviser should never write a correction in the margin of the revised proof without first satisfying himself that a good line has not been thrown away and the corrected line substituted therefor.

The eighth type of error is the transposition of a line at the top of a subsequent galley due to the insertion of an *out* (copy omitted) in the preceding galley. Let us assume that the type has taken up the full depth of the galley. In reading the galley-proof, the reader discovers that a paragraph of fourteen lines has not been set. Because of the lack of room the compositor, when inserting these lines, is compelled to take some matter from the bottom of the first galley and place it at the top of the following galley. When this occurs, the reviser should check the continuity of the lines that have been transferred; that is, he should make certain that the last word on the preceding galley has a direct connection with the first word at the top of the following galley. Note the following illustrations:

PROOFREADING AND COPY-PREPARED

Mr. Logan has been fortunate in assembling an ideal acting company for the rowdy fun-fest. Jose Ferrer is terrific as the young English Lord persuaded to impersonate a wealthy Brazilian widow and further his schoolmates' romances.

Arthur Margetson turns in a gorgeous job as the shy and impoverished father who spurns a loveless match and gains the reward due an honorable man.

Dwight Wiman's lovely daughter, Katherine; Van Heflin's sister, Mary Francis; and Harold de Becker also contribute handsomely.

Joshua Logan has done a tip-top job in staging the venerable but spry Brandon Thomas laugh classic.

Mary Mason and Phyllis Avery are vastly attractive as the girls the phony aunt chaperons. Miss Avery, recent graduate of the American Academy of Dramatic Arts, is a credit to her alma mater. J. Richard Jones and Thomas Speidel are excellent as the prompters of the masquerade.

Galley 1

Let us further assume that the foregoing illustration represents the full depth of the galley, necessitating the running over, because of the insertion, of some of the matter onto the following galley.

Mr. Logan has been fortunate in assembling an ideal acting company for the rowdy fun-fest. Jose Ferrer is terrific as the young English Lord persuaded to impersonate a wealthy Brazilian widow and further his schoolmates' romances.

Mary Mason and Phyllis Avery are vastly attractive as the girls the phony aunt chaperons. Miss Avery, recent graduate of the American Academy of Dramatic Arts, is a credit to her alma mater. J. Richard Jones and Thomas Speidel are excellent as the prompters of the masquerade.

Arthur Margetson turns in a gorgeous job as the shy and impoverished father who spurns a loveless match and gains the reward due an honorable man.

Dwight Wiman's lovely daughter, Katherine; Van Heflin's sister, Mary Francis; and Harold de Becker also contribute handsomely.

Joshua Logan has done a tip-top job in staging the venerable classic.

The annual dinner of the Saint Nicholas Society will be held Dec. 6 at the Plaza. The jolly Kris Kringle will meet the night of Nov. 7 at the Union Club to elect new members. Prominent New Yorkers are on the waiting list. Following the election, there'll be a midnight supper with a special brand of schnapps. Though venerable Creighton Webb restricts his social activities he never passes up a Saint Nicholas blowout.

The Egyptian passenger liner *El Nil*, which left Alexandria more than two months ago, will arrive Saturday with 100 passengers and a full cargo.

Revised Galley 1

Revised Galley 2

PRACTICAL WORK OF PROOFREADING

Note that the last paragraph of Galley 1 has been put at the top of Revised Galley 2, but during this operation the second and third lines have been transposed. By checking the last two or three lines at the bottom of Galley 1 and the lines of the first paragraph of Revised Galley 2, the reviser would discover the transposition and correct it.

The ninth type of error is a mistake in the word that is a continuation of an initial letter. Frequently the type is set to go with an initial, but on the first proof the space for the initial is left blank. When the initial is inserted on the revised proof the following error may occur:

SOME weeks ago we kept you posted on Tugboat Annie's movements, which were taking place before a battery of Warner Brothers' cameras. We also wondered, aloud, where Norman Reilly Raine could be.

First-galley Proof

SOME weeks ago we kept you posted on Tugboat Annie's movements, which were taking place before a battery of Warner Brothers' cameras. We also wondered, aloud, where Norman Reilly Raine could be.

First Revision

In the foregoing illustrations we note on the left a space left blank for the initial *S*. On the right, the initial has been inserted, but there is an extra *S* in the word *SOME*. When an initial is inserted on the revised proof, *the letters alongside the initial should be read carefully for typographical errors.*

The tenth type of error is the dropping out of a slug under a special price in display type.

Tr. Daytime sheers in a grand assortment of flattering, smart shades. Lisle reinforced feet insure greater service. Career girls..stock up!

A 7¢ pair
Regularly 99¢

First-galley Proof

Daytime sheers in a grand assortment of flattering, smart shades. Lisle reinforced feet insure greater service. Career girls..stock up!

74¢ pair

First Revision

Note what has occurred in the foregoing examples. In the item on the left, the price has been changed from 7¢ to 74¢. On the right it will be observed that the change has been made, but the line under the price, *Regularly 99¢*, has disappeared. This is a particularly treacherous error for which the reviser should watch constantly.

The eleventh type of error is caused by shaving down the ends of *butted slugs*. The maximum length of an Intertype or Linotype slug — except on certain special machines — is thirty picas. When the length of the line is more than thirty picas, the slugs have to be set in two sections. If the slugs do not butt properly, a line or *river of white* shows as indicated at top of next page.

PROOFREADING AND COPY-PREPARATION

The first 30,000 conscripts will be inducted into the Army Nov. 18. By June 15, 1941, a total of 800,000 citizen soldiers will be in training. After that date—"only God Almighty knows what is going to confront the United States" to set the rate of further conscription.

Thus spoke Secretary of War Stimson in Washington late yesterday as officials, rushing plans for the selective service lottery between Oct. 26 and Nov. 2, announced America's first peacetime draft registration had gone "over the top" of expectations to point at the 17,000,000 mark.

Note River of White Running Through Center of Slugs

In order that the slugs may be forced closer together to eliminate the white streak, they are trimmed slightly with an electric saw. In the process of trimming, the slugs may have been transposed and put back as shown below.

The first 30,000 conscripts will be inducted into the Army Nov. 18. By June 15, 1941, a total of 800,000 citizens what is going to confront the that date—"only God Almighty knew soldiers will be in training. After United States" to set the rate of further conscription.

Thus spoke Secretary of War Stimson in Washington late yesterday as officials, rushing plans for the selective service lottery between Oct. 26 and Nov. 2, announced America's first peacetime draft registration had gone "over the top" of expectations to point at the 17,000,000 mark.

In joining pieced slugs, *second* and *third* lines (right) have been transposed

An examination of the foregoing paragraphs will reveal that the slugs to the right of the second and third lines have been transposed. The reviser should guard against the transposing or mixing up of slugs by (1) reading the lines that have been trimmed or (2) by comparing the first word of each section—left to right—against matter on the original galley-proof.

The **twelfth** type of error concerns tabular matter set by hand or in monotype. Since in this kind of composition each character is separate, an error can occur with greater frequency than when a certain number of words are part of a single line. Let us observe the table below, which has been set in monotype. Note three errors which have been indicated in the margin of the following illustration to the left. In the illustration to the right it will be observed that the corrections have been made, but something has happened to the figures at the bottom of the first and last columns, which have been inadvertently transposed.

| | | | | | | | | | | | | | | | |
|----|-----|---|----|----|-----|---|----|----|-----|---|----|----|-----|---|----|
| 17 | 713 | 1 | 13 | 30 | 883 | 3 | 5 | 17 | 713 | 1 | 13 | 30 | 883 | 3 | 5 |
| 16 | 819 | 4 | 11 | 28 | 948 | 3 | 19 | 16 | 819 | 4 | 11 | 28 | 948 | 3 | 19 |
| 15 | 848 | 3 | 5 | 27 | 213 | 0 | 11 | 15 | 848 | 3 | 5 | 27 | 213 | 0 | 11 |
| 14 | 353 | 0 | 7 | 26 | 504 | 1 | 13 | 14 | 353 | 0 | 7 | 26 | 504 | 1 | 13 |
| 17 | 312 | 0 | 12 | 25 | 898 | 3 | 7 | 15 | 312 | 0 | 12 | 25 | 898 | 3 | 7 |
| 11 | 705 | 2 | 9 | 24 | 970 | 3 | 11 | 11 | 705 | 2 | 9 | 24 | 970 | 3 | 11 |
| 10 | 567 | 4 | 11 | 23 | 226 | ✓ | 8 | 11 | 567 | 4 | 11 | 23 | 226 | 6 | 8 |
| 9 | 191 | 2 | 3 | 21 | 316 | 1 | 12 | 10 | 191 | 2 | 3 | 21 | 316 | 1 | 12 |
| 8 | 671 | 6 | 5 | 20 | 444 | 5 | 5 | 9 | 191 | 2 | 3 | 20 | 444 | 5 | 5 |
| 7 | 318 | 0 | 12 | 19 | 756 | 2 | 12 | 8 | 671 | 6 | 5 | 19 | 756 | 2 | 12 |
| 5 | 551 | 3 | 3 | 18 | 287 | 5 | 13 | 7 | 318 | 0 | 12 | 18 | 287 | 5 | 13 |
| 4 | 923 | 0 | 11 | 17 | 201 | 1 | 9 | 5 | 552 | 3 | 3 | 17 | 201 | 1 | 9 |
| 3 | 259 | 0 | 12 | 16 | 095 | 3 | 17 | 4 | 923 | 0 | 11 | 16 | 095 | 3 | 17 |
| 2 | 944 | 3 | 7 | 14 | 771 | 2 | 3 | 3 | 259 | 0 | 12 | 14 | 771 | 2 | 3 |
| 1 | 524 | 1 | 17 | 13 | 637 | 0 | 10 | 1 | 944 | 3 | 7 | 13 | 637 | 0 | 10 |
| | | | | 12 | 965 | 3 | 10 | 2 | 524 | 1 | 17 | 12 | 965 | 3 | 01 |

First Proof

Revised Proof

This is a common type of error in monotype or hand composition. The reviser, when checking corrections in tabular matter set by hand or in monotype, should always compare the outside figures, and especially those on the right and at the bottom, to make sure that they are exactly like those on the original proof.

III. Second Revision

In discussing the subject of *Revision*, let it be understood that we are describing galley-revising only. A clear and comprehensive picture of the proofreading process can be better obtained when each phase is taken up separately. The preceding section on *First Revision* has given a succinct and thorough description of various errors, pitfalls, and situations that confront the reviser. We will now continue with the factors that come within the purview of *Second Revision*.

1. The Use of Ink or Pencil. The marks of revision should be in a different color from those of *First Reading*. In some proofrooms a certain color of ink — red, green or purple — is compulsory. Other establishments permit the use of a colored pencil. The use of colored ink or colored pencil is optional as long as the marks made by the reviser are neat and legible. The foregoing applies to *First Revision*, as well as to *Second* and *Third Revision*, and was not discussed in that section in order to concentrate more effectively on the various illustrations. This writer advocates the use of a red pencil, with a good quality of lead, in marking revised proofs, as it can be used on every kind of paper, and the marks can be made quickly without blurring. However, if the proofreader prefers to make his corrections in red ink, it should not be used on highly coated stock, as the letters may run or blur.

2. Signing the Proof. The reviser not only signs his own name to the proof but must carry along the name of the first reader. He must also reproduce the signature from the first proof exactly. If the first proof is signed *S./T.* or *S. to T.* the reviser transcribes these initials to the right-hand corner and places his under them in the following manner:

S. / T.
1st Rev.
 B.

If the same reader should revise the proof a second time, he would carry the marks, as shown at the top of the following page.

S./T.

1st Rev. B.

2d Rev. B.

In an office where only one reader is employed, the signing of the revised proof is simplified. Note:

Rev. M.

2d Rev. M.

3d Rev. M.

Some revisers have formed the habit of placing their signatures in the lower right-hand corner of the proof instead of the upper right-hand corner. This method seems to be expedient when the reviser specializes in continuous revision, as it is easier and quicker to sign the proof at the bottom upon completion. However, the practice of signing the proof in the upper right-hand corner is universally accepted and should be adhered to generally.

3. The Vital Importance of Canceling Proofs. One of the most important factors to remember in revising is the canceling of the preceding proof. This is so vital that it cannot be repeated too often. It should be borne in mind that cancellation is the only evidence that a previous proof has been checked. Let us say that a paragraph has been inserted, or an essential reference added. The reviser has no way of knowing definitely that he has checked against the correction unless he has canceled the proof.

a. *Canceling a Portion of the Proof Only.*—In the illustration on the opposite page (left), the reader may observe that a portion of Galley 1 has been canceled, which is explained as follows: Galley 1 represents a full galley of type. The insertion of additional matter between the second and third paragraphs has made it necessary to transfer the new matter plus the last paragraph of the galley to the top of Galley 2 (right). The vertical canceled line, together with the horizontal dividing line, is a cue to whoever handles the galleys subsequently that the matter at the bottom of Galley 1 has been transferred to the next galley. Galley 2 is then checked against its first proof (which is not shown herein), and that proof is then canceled in the same manner as indicated on Galley 1.

GALLEY ONE**First Proof**

Finally, Will entered the arena for his roping act. To my horror, he was decked out in a very tight-fitting red velvet suit, bespattered with gold braid. He looked so funny, and I was so embarrassed when my sister and Mary gave me sidelong glances and smiled at the costume that I didn't hear the applause or find much joy in Will's expertness with the rope.

Not until later did Will tell me the story of the red velvet suit. It wasn't his regular costume for the act. Usually he wore chaps, a colored shirt and a handkerchief around his neck, but today he had wanted to look his very best. He had worn the red velvet suit for my special benefit. Because Mexican cowboys had created the first tricks with the lasso, the Wirth Brothers Circus in Australia had advertised Will as "The Mexican Rope Artist," and Mrs. George Wirth had made the velvet costume with her own hands. Will was proud of the suit—it was one of his treasured possessions—but he never wore it again.

Will and I, after getting away from the other two, had dinner together and toured the Midway. We bought tickets for the Irish Village, and there, among the thatched roofs, heard John McCormack, who was singing in America for the first time that summer. And we always remem-

GALLEY TWO**Second Proof**

Will had asked us to wait for him after the show. We waited and waited. Everyone had gone and my sister and Mary were on the verge of leaving me when Will finally appeared, breathless and apologetic.

Will and I, after getting away from the other two, had dinner together and toured the Midway. We bought tickets for the Irish Village, and there, among the thatched roofs, heard John McCormack, who was singing in America for the first time that summer. And we always remembered it. Years later John McCormack and Will became good friends and his autographed picture hangs today in a special place on the walls of our ranch house in Santa Monica.

*Uncle Clem, of course, had wanted him to stay home and settle down to business. But Will had heard that Col. Zach Mullan's Wild West show was at the Delmar Gardens in St. Louis. After a few days at home with his family, he shipped Comanche, his old roping pony, and caught a train for St. Louis. It was at this point that Uncle Clem, his patience exhausted, confided to friends that no boy who wasted his time around Wild West circuses could ever amount to anything.

Will had asked us to wait for him after the show. We waited and waited. Everyone had gone and my sister and Mary were on the verge of leaving me when Will finally appeared, breathless and apologetic.

Note in the foregoing illustration that all text preceding the matter brought over to the revised proof has been canceled *first*. The reviser can now check the uncanceled matter carefully. When he is certain that the lines are in consecutive order on the revised proof, he then cancels the remaining lines at the bottom of the first proof (not illustrated).

b. *Cancelling the Entire Proof.*—The proof should be canceled immediately after checking the last line of the revised proof against the last line of the first proof and just before the revised proof is signed.

During a matinee Will was on the stage doing a routine he had perfected while with Texas Jack when a dog from a trained-animal act on the same bill came dashing out of the wings. Almost automatically Will threw his rope and caught the dog as he ran across the stage. The catch brought a big laugh and loud applause.

"It gave me a tip," Will said. "Instead of trying to keep on with a single roping act I decided that people wanted to see me catch something." So he began at once to figure out a routine of catches he could do with a horse. A running horse had never been roped on the stage, but Will knew it could be done with the right kind of a horse, and he knew just the horse he wanted — a little pony at the Mulhall ranch in Oklahoma. Mrs. Mulhall owned the pony and had offered to let Will have him for \$100. Will didn't have the \$100 and it was to earn the money to finance the new act that he had gone into the Cummins Wild West Indian Congress of Rough Riders of the World.

First-galley Proof

It is suggested that the routine of canceling proofs be practiced constantly until it becomes an unerringly mechanical performance. When this routine does become a fixed habit, the efficiency of the reviser is increased tremendously, for he can concentrate on the checking of errors without having to spend time and energy conjecturing whether or not he has canceled the various proofs he has handled.

IV. Third Revision

Upon the completion of the third revision, the galley-proof is usually free of errors and is ready for the next step in the procedure. The galley can now be (1) sent to the author, editor, or customer; (2) it can be made up into page form; or (3) it can be converted into a printing job ready for press. As process No. 1 is more commonly associated with the completed galley-proof, we will discuss and illustrate its subsequent procedure, with which the reviser should be thoroughly familiar.

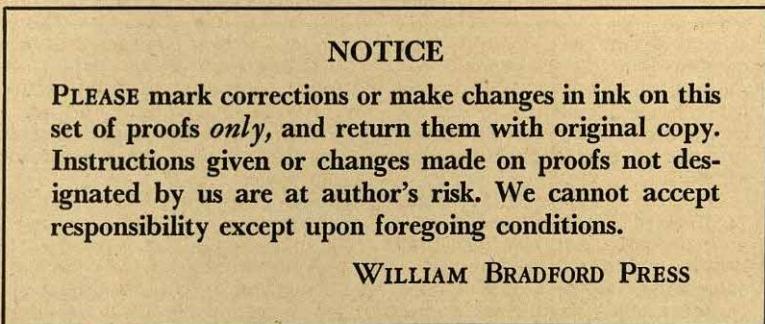
During a matinee Will was on the stage doing a routine he had perfected while with Texas Jack when a dog from a trained-animal act on the same bill came dashing out of the wings. Almost automatically Will threw his rope and caught the dog as he ran across the stage. The catch brought a big laugh and loud applause.

"It gave me a tip," Will said. "Instead of trying to keep on with a single roping act I decided that people wanted to see me catch something." So he began at once to figure out a routine of catches he could do with a horse. A running horse had never been roped on the stage, but Will knew it could be done with the right kind of a horse, and he knew just the horse he wanted — a little pony at the Mulhall ranch in Oklahoma. Mrs. Mulhall owned the pony and had offered to let Will have him for \$100. Will didn't have the \$100 and it was to earn the money to finance the new act that he had gone into the Cummins Wild West Indian Congress of Rough Riders of the World.

First Revision

PRACTICAL WORK OF PROOFREADING

1. **Sending Out the Galley-proof.** If the text represents a book, the proofs are usually pulled in duplicate or triplicate on white paper. At the head of each proof, comprising the set that the author or customer is to read and send back to the printer, will be found the following notice, stamped in red ink.



The observance of the foregoing is exceedingly important if the printer is to perform his part of the work with a minimum of error and a maximum of satisfactory service.

2. **The Reviser's Various Duties.** Accompanying the third revise is a set of two or three *clean* proofs, that is, proofs ostensibly free of error. The reviser performs the following routine in the order described.

- a. He transfers the initials of the first reader to the right-hand corner of *each proof*, placing his own directly underneath as shown.

S./T.
3d Rev
B.

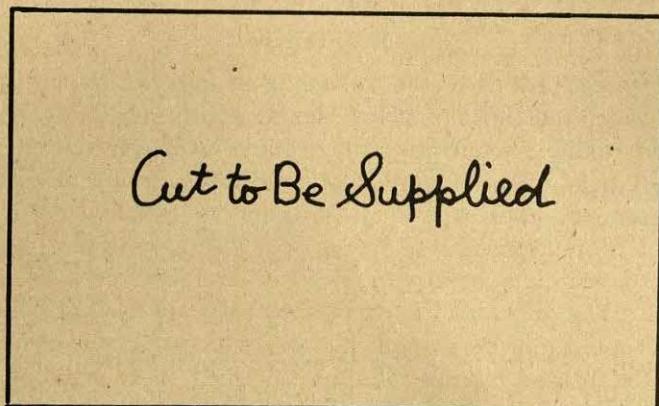
- b. If there are two or three additional corrections, he marks them *neatly* in the margin of each proof.

- c. Queries are transferred from the first proof to the last revise, and the reviser must make certain that the queries can be comprehended and answered by the author. (See pages 39 to 41 for correct method of marking query.)

- d. Notations about missing copy, duplicate numbering or pages in which there is an absence of continuity should be placed on a separate sheet of paper and attached to the set of proofs to which they refer.

PROOFREADING AND COPY-PREPARATION

e. Occasionally copy of captions for cuts is supplied, but the cuts themselves are not yet furnished. If the captions appear on the proofs, a blank space should be left above each caption to indicate that a cut is to be inserted. In this blank space the reviser should write *Cut to Be Supplied*, as shown below.



COLONEL WILLIAM GREEN
Who Has Gone to Washington, D. C.

f. If the copy indicates that certain numbered cuts are to appear alongside specified reading-matter, the reviser should mark the numbers of the cuts in the margin near the matter where they are to be inserted. Note illustration.

"I know it," his mother said.
"I thought of that myself. But
I guess he don't mean to let any
of his land run down the way ours
has. Morris is one that tends to
things pretty close."

When they finished, with pieces
of warm apple pie and more tea,
she said, "There, now, Carl, I
want you to see if you can't catch
a fish. Your old bamboo pole's
right where you always kep' it,
on the shed door there, and I don't
doubt there's worms out beyond
the clothes yard, where there al-
ways was. You go along. I've got
my mouth all fixed for a mess of
pickerel!"

← Insert
Cut No. 1

Insert
Cuts
Nos. 2
and 3.

So, still in overalls, he had gone
out to dig his worms. He might
have felt foolish, but there was
no one to see.

First-galley Proof

g. At this stage of the routine the reviser must know how many sets of each proof are to go to author. As previously mentioned, the proofs are usually pulled in duplicate or triplicate. But occasionally four or five sets of proofs are submitted. If the galley are to be arranged in page form, a proof — on red or yellow paper — accompanies each set of proofs. The reviser should count each set to make sure that none has a lesser number of proofs.

h. If the reviser is holding the proofs on his desk until all have been revised, he should attend to the following details: See that the copy is in numerical order and that none of the pages is missing. Read the job-ticket to ascertain if any specific instructions have been given that he should carry out. Extra proofs of cuts may have to be supplied, together with proofs of running heads, rules or page numbers. A title-page may have to be set, and the customer may require one or two sample pages of text, including the running head, initial letter and correct position of page number. If tables are to be inserted for which copy has not been supplied, the reviser should indicate on galley-proofs where tables are to go. Instructions, corrections and queries should be marked on each proof of the set, except the colored proof, which is merely used for dummying up the pages. (The colored proof is usually supplied on publications or catalogs.)

After the reviser has counted the proofs and pages of copy and is satisfied that everything is in proper order, he does one of two things. He gives the proofs and copy to the head proofreader or the foreman; or he places them in a large envelope, with the word **PROOFS** in bold letters in the upper left-hand corner. He then writes on the envelope the name and address of the person to whom the proofs and copy are to go, and the envelope is either mailed or delivered in person to author or customer.

V. Author's Revision

When the author or customer has proofread the galley-proofs and they have been returned to the printer, these galley are known as *Author's Proofs*. After the corrections have been made and another set of proofs has been pulled, the galley are called *Author's Revised Proofs*, or *Author's Revision*. Occasionally, if the corrections are light, the pages are made up directly from these author's proofs, the corrections being inserted during the make-up. Let us assume, however, that the corrections made by the author are numerous, necessitating the pulling of another proof previous to make-up, and let us go through the routine of *Author's Revision*.

Final Revision of RETURNED Author's Galley-proof. While much of the routine of revising author's proofs is similar to other forms of revision, its importance merits repetition. Unless the author has requested another set of proofs — a rare occurrence — only one galley-proof is pulled

to revise against author's corrected proof. The reviser must attend carefully to the following details:

1. He should check the first and last lines of the revised proof against the first and last lines of the author's proof to make sure that no lines have been transposed or lost.

2. Because the proofs on which he will place his signature are the ones from which the pages will be made up, the reviser should be scrupulously careful not to overlook any errors, especially doublets, lost lines, turned slugs, or battered type. He should spare no pains to check the entire line of the correction, together with the end-word above and below corrected line.

3. If the author has inserted matter necessitating the rerunning of several galleys, the reviser should obtain the assistance of a copyholder to read the new matter and to line or slug down the first word of the galleys that have been rerun. This routine, preceding the making up of the pages, is very responsible work, for if there is a shortage or surplus of slugs that the reviser failed to notice, it might be necessary to re-make-up several or all of the pages.

4. The reviser should make certain that the author has passed on all of the queries and any other questions that have been raised. If the author has failed to pass on some of these points, the reviser should not ignore them. Rather, he should mark them again on the revised proof or he should take up these matters with the head of the proofroom or the foreman.

5. Immediately upon revising a galley the reviser should cancel the author's proof, using ink or a colored pencil. The matter of canceling proofs is repeated here because its importance cannot be overstressed.

6. The author, while making corrections or adding new copy, may have deviated from the style of the job in spelling, abbreviations, capitalization, etc. The reviser should observe any of these inconsistencies or deviations and change them to conform to the prevailing style. These changes become essential when various spellings, capitalization, etc., occur on the same galley.

7. Occasionally the author pastes an insert on the side or the bottom of the galley-proof. This insert sometimes folds under the proof so snugly that it is overlooked by the typesetter. The reviser should examine each author's galley for folded-in additions lest he also miss them, an oversight that might result in the waste of several hours making up the pages again.

8. If the author has indicated on the proof the way he wants the pages arranged, the reviser should transcribe this arrangement onto the proofs that are to be used for make-up. Let us say the arrangement is as follows: (a) *title-page*, (b) *copyright*, (c) *preface*, (d) *table of contents*, (e) *list of illustrations*, (f) *page one of text*. Or the arrangement may be:

PRACTICAL WORK OF PROOFREADING

(a) title-page and copyright, (b) illustration, (c) descriptive matter pertaining to illustration, (d) table of contents, (e) body of text, (f) appendix, (g) index, (h) several pages of advertisements. Because the layout of pages in a book can be arranged in many different ways, the reviser should pay particular attention to the requirements of the author as represented in his special arrangement. The routine of page arrangement is taken up in the section on *The Page-proof*, pages 195 to 215.

9. The reviser's signature follows the general style as indicated previously. However, in signing his name he should show that he worked from an author's proof, as follows:

Au. Rev.
B.

The abbreviation *Rev.* alone should not be used, as then it would be difficult to distinguish between *Office Revision* and *Author's Revision*. Proofs properly classified and initialed facilitate the progress of a job; they help to trace the accuracy of specific instructions as to additions, deletions, insertions of cuts, canceling of matter, etc., and they fasten the responsibility for faulty proofreading on the person who actually did the work.

VI. The Page-proof

We are now entering that phase of the proofreading procedure where the galley-proofs are to be revised or checked against page-proofs. Here is where the proofreader must exercise the greatest skill and care, for it is in this operation that many serious errors may occur if the procedure does not follow carefully a routine such as outlined herein.

Let us say that a book of 420 pages has been brought into the proof-room. Accompanying the pages are the author's revised proofs from which the pages have been made up. The dummy shows the following arrangement of the book, exclusive of the cover.

- Pages 1 and 2. Blank pages
- 3. Half-title
- 4. Frontispiece
- 5. Title-page
- 6. Copyright
- 7 to 12. Preface
- 13 and 14. Contents
- 15. Chapter I begins

The tenth chapter ends with page 406. Pages 407 to 420 comprise the index. Throughout the chapters there are ten tables and fifteen illustrations. Every cut takes a caption, and tables have been set in monotype.

PROOFREADING AND COPY-PREPARATION

From here on, let us actually visualize the entire process as it is followed through by the proofreader. It is urged that each operation be memorized and assimilated.

Direction No. 1. Examining the Author's Revised Proofs. Go through the proofs to see that the *original author's set* has been completely canceled. If you find that one or a few proofs have not been canceled, it is advisable to check the pages against the author's corrected proofs. See that the galley-proofs against which you are going to work with the page-proofs are in CORRECT NUMERICAL ORDER. This is essential, for the numerical order of the pages is wholly dependent on that of the galley-proofs. Note whether you have the proofs of the captions, the tables, the illustrations, the inserts or deletions. There may be instructions as to the special position of certain cuts, as, for instance, two cuts may have to face each other. It may be necessary to place a dividing rule clear across the page to separate the footnotes from the text. The reader should pay particular attention to all details pertaining to the page-proofs *before he begins to check the pages.*

Direction No. 2. Examining the Page-proofs Previous to Checking Against Galley-proofs. Having examined the *working set* of galley-proofs, the reader now proceeds to do the same thing to the page-proofs.

Page Numbers.— See that you actually count every page. Do not perform this task mechanically. There may be a duplication of page numbers, such as 40, 40, a page number may be omitted, such as 40, 42, or a number may be placed on the wrong side of the page. For example:

HISTORY OF THE AMERICAS

60

should be

60

HISTORY OF THE AMERICAS

The next item to check is the *running heads*. Since there are various types of running heads, the reader should examine closely the style of head used. Following are a few specimens of running heads.

| | <i>Left-hand page</i> | <i>Right-hand page</i> |
|-------|-----------------------|------------------------|
| (1) | A Desk-Book of | Errors in English |
| (2) | LITERARY PERIODICALS | STEELE AND ADDISON |
| (3) 6 | MANUAL OF STYLE | CONSIDERATIONS 7 |

PRACTICAL WORK OF PROOFREADING

| | <i>Left-hand page</i> | <i>Right-hand page</i> |
|-----|--------------------------|-------------------------|
| (4) | AUTHOR'S PROOFREADING | AUTHOR'S PROOFREADING |
| (5) | —A. R. KENNEDY, New York | KENNEDY KWALITY PLANTS— |
| (6) | 120 NEW DICTIONARY | and POETS' HANDBOOK 121 |

In *Example 1*, we see the title of the book spread across the left and right running heads. This style is used throughout the pages of the book. In *Example 2*, the title of the book appears on the left, and the chapter title on the right. Here the left running head does not change, but the head on the right changes to conform with the title of each chapter. *Example 3* is the same kind of running head as *Example 2*, except as to style of set-up. Here it will be observed that the heads run flush to the end and the beginning of both lines. In *Example 4*, the title of the book appears as a complete running head on each page. *Example 5* shows a running head in which the name of the firm is on the left and a description of the product on the right. *Example 6* is similar to *Example 1*, with the exception that the full title appears on the left, accompanied by its auxiliary descriptive matter on the right.

Suppose the running heads of the pages you are reading are similar to *Example 2*; that is, the title of the book is on the left, and the chapter title is on the right. This means that the running head on the right must conform to the title of each chapter. Check carefully according to this order throughout pages. Usually, there is no running head on the first page of the chapter, the folio appearing at the bottom of the page, and the running head on the following page.

Except in cases where space is at a premium, *the chapter-page should always begin on the right*. If the preceding chapter ends on an even page, the next chapter begins on the opposite page. However, should the chapter end on an odd page, the following page becomes blank and the subsequent chapter follows its natural order. *The fact remains, however, that publishers are gradually ignoring this typographic custom, and are placing chapter-pages on either left or right, depending on where the preceding page ends*. Where an ending-page contains, say, only five or six lines, some publishers begin the next chapter immediately below this short page. The reader should take these facts into consideration when checking on page-proofs.

Let us now assume that the half-title, frontispiece, title-page, copyright, preface, and contents have been checked for their numerical position. If the frontispiece prints the long way, its position should be head at left-hand margin of page. If the cut takes a caption, it would be read from bottom

PROOFREADING AND COPY-PREPARATION

to top of page. The title-page is always on the *right*. The copyright, since its position is on the reverse of the title-page, is always on the *left*. Check the copyright date, which should take the same year of the book's publication. This is sometimes overlooked when a book is reprinted in subsequent years. The following are some of the usual forms of a copyright page.

Example 1

ALL RIGHTS RESERVED
COPYRIGHT, 1938, BY BROWN & WEBSTER
390 BROAD ST., NEW YORK, N. Y.

Printed and Bound in U.S.A.

Example 2

THE EUROPEANS
Copyright, 1936, by Webstone & Co.
[Printed in the United States of America]

All rights in this volume are reserved. No portion of it may be reproduced without written authority from the publisher.

THIRD EDITION

Example 3

Copyright 1910, 1912, 1916, 1920, 1930 and 1940 by the University Press of Franktown, North Carolina. All Rights Reserved. This is the tenth edition of present volume, of which three printings have been issued.

Example 4

COPYRIGHT 1940
By
College Publishers of Nebraska

Printed in the United States of America

Direction No. 3. Checking the Pages Against the Galley-proofs by "Lining Down" or "Slugging" the First Word of Each Line. This is practicable only when text has been set on the Intertype, Linotype or Linograph and cannot be used when the matter has been set by monotype

or hand type, which means composing separate pieces of type instead of solid slugs. There is a good reason why, at this point, the galleys should be *slugged* instead of the pages being read. Since the book is to be printed either from electrotypes or from the type itself, the pages will have to be read before they are sent to the foundry and again when they are on the press. In either case they will require one or two more readings, hence proofreading the pages at this stage of the routine is expensive, and serves no definite purpose. Since we are assuming that these pages are composed of solid slugs we will go through the process of *lining down* the galley-proofs. It is suggested that particular attention be paid to the description of this process, as it will not be dealt with in any other part of this book.

Lining Down or Slugging the Galley-proof.—Lining down can be done in two ways: (1) The proofreader, working alone, folds in the left margin of the galley so that the crease is snug against the edge of the lines. He then lays the galley on the page-proof so that the first word of each line on the galley is in register with the first word of each line on the proof. Using this method, he compares each line on the galley against each line on the proof until all the pages have been checked.

Notwithstanding the fact that some readers prefer this method, in the writer's opinion it is slow, laborious, and can be the source of serious mistakes. In the first place, when the galley is folded under, there is a strong possibility of overlooking errors that have been marked in the margin. Then again, because of the mental strain caused by constantly shifting one's eyes from galley to proof and from proof to galley, there is great danger of overlooking a transposition, a lost line in the center of page, or a dropped line at bottom of page. Also inserts, tables, cuts or footnotes placed in the wrong position might be overlooked, to the detriment of the book.

(2) The method that this writer has used successfully for many years, from the standpoint of speed and accuracy, is now fully explained and illustrated. In order that this method may function efficiently, it is necessary that the various points following be thoroughly assimilated.

Lining Down the Galley with a Copyholder.—The reader, having performed all the preliminary steps, is now ready to line down or slug the galleys, aided by the copyholder. The galleys have been properly arranged in numerical order and the reader has given the copyholder the signal to go ahead. Using an even gait and enunciating distinctly, she calls out the first word or part of a word of each line, stopping when the reader comes to the end of the page, while the proofreader checks the same matter *visually* on the page-proof. The copyholder then draws a line under the same slug on the galley that ends the page the reader is working on. Note illustration of this process on page 200.

GALLEY ONE

Almost before his train had pulled out of South Station, Carl P. Webster had taken a chair in the club car, was comfortably filling his pipe with a rich, spicy tobacco, and glancing up, with great good humor, at each fellow traveler who pushed open the door and cast an inquiring glance inside.

Carl was a big, ruddy-faced man. Insurance was his business. He wore a well-cut, gray tweed suit, blue shirt and tie, highly polished, intricately perforated brown shoes. And he was feeling fine.

He certainly was feeling fine, and when Carl felt that way, he liked to talk about it. Not a bad habit either. Too many seem to carry around a mouthful of trouble and worry, especially for strangers, especially lately. Carl was not like that. Not a bit. But who was he to criticize the rest? A man is made as he is. And as for a woman —

He chuckled, half aloud. Women, now. You couldn't get along without them, you certainly couldn't. As far as they went, they were fine. But times always came—and came pretty often—when nothing would do but a man.

Dorothy had certainly felt the need of one when she wrote that letter. Of course she had her husband, Ed, but apparently he was not much use. There are differences even in men. Ed Woodward was the kind to just keep quiet, let things run their course and handle themselves. Well, sometimes that works, but oftener it doesn't, and it's likely to come hard on womenfolks.

Dorothy sounded pretty desperate in that letter. It still wasn't clear to Carl why. Didn't she know he would come if she sent for him? Or did she have an idea he couldn't accomplish what he set out to, once he had set out? Maybe she had kind of forgotten what her brother was like, through these last twenty-five years that he had been getting back into Northern Maine only for a day or two in the summer now and then.

He shuffled through the papers in his bulging breast pocket and extracted with discriminating thumb and forefinger, a cheap, thin envelope addressed in Dorothy's small hand. Studying this, he sighed, shook his head, and drew from it the letter within.

Dear Carl: I don't suppose you could plan so as to get up this way before long? I hate to bother you, but I've put it off as long as I dare to. I'm at my wit's end about mother. She insists she is going back to the farm just as soon as it is warm enough. She won't even listen to anything I say about it. She just goes right ahead getting ready. She wrote up to Morris Bascom to fix the roof, and had Maud Bascom go in and clean, and she has ordered her stove wood. Isn't that awful?

FIRST TEXT PAGE OF BOOK

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SECOND TEXT PAGE OF BOOK

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THIRD TEXT PAGE OF BOOK

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It worries me for fear you'll think we haven't treated her well this winter, but if you could talk with her, I know she would tell you we've waited on her by inches. Both in

An illustration of the lining-down process, whereby the lines on the page-proof are lined or slugged against the same lines on the previous galley-proof.

PRACTICAL WORK OF PROOFREADING

When the copyholder comes to the end of the galley she cancels it at once. (See illustration, page 200.) Since the last line on the galley ends two-thirds of the way down on the page-proof (see illustration), the reader makes a nick directly under the line on both left and right to show where the matter on the galley-proof terminated. The copyholder now begins with galley two, and employs this routine consistently until all the galleys have been slugged. Just as it is imperative for the copyholder to cancel the galley-proofs, it is equally necessary for the reader to indicate on his page where the galley ended so that the galley may be referred to quickly, if necessary.

If the page carries one or more footnotes, the reader should check the number preceding the footnote against the reference to it in the text. The most efficient way of checking footnotes is to encircle the number, then check it against the text reference and *ring* this number also. Sometimes four footnotes are placed on a page where there are but three text references, so that it becomes necessary to transfer the fourth footnote to the next page where the textual reference is located.

Watching for the Pitfalls While Lining Down.—The efficient copyholder must do far more than merely call out the first word of each line on the galley. The galleys may have a number of corrections. A line she is reading may have been battered and reset without being marked *RESET*. If she calls the reader's attention to a battered line on the galley, he will compare it with the line on his proof for possible errors. There also may be cuts and footnotes which she may have to watch diligently. In other words, she should realize that lining down is not merely a simple mechanical procedure, but rather a task requiring alertness, diligence and a keen sense of responsibility.

When the Copyholder Must Call Out More Than One Word.—Ordinarily the copyholder calls out only one word when lining down. Take the following paragraph, for example:

But we have only a limited supply to fill requests. The coupon will bring your copies by return mail. See for yourself how "America's Biggest Bargain Book Club" saves you money on *modern* books you want to read—and how, *at the same time*, it builds for you a beautiful library of the world's masterpieces. Mail special coupon AT ONCE! BOOK LEAGUE OF AMERICA, Dept. SEP 10, 15 West 48th Street, New York City.

PROOFREADING AND COPY-PREPARATION

In the foregoing, it will be noted that there are no two similar words one under the other at the beginning of the lines. The copyholder then lines down by saying:

But
requests
return
Biggest
modern
the
library
coupon
AMERICA
New

However, in the following example, the same word, *Chaplin*, occurs twice, one under the other.

"It's what you hoped. Yes, the old Chaplin, the good old Chaplin. The Chaplin of yore, the Chaplin you remember. Chaplin, *The Great Dictator*, still the dearest little funny fellow in the world!"

There, the beginning words are lined down in this manner:

It's
Chaplin, the
Chaplin of
member
still
the

The reason why two words are called out, when they are identical one under the other, is to guard against the transposition of lines, which could not be checked if only one word were called out.

The following additional examples show where more than one word must be read in the process of lining down.

Newest 1941 model suits . . . every one with an *extra* pair of zipper slacks. All-wool; wool-rayon-cotton. University models, single or double breasted. All-wool overcoats with fly front, many with zip-out lining. 28 to 38.

Note in the foregoing that the word *wool*, which begins the third and fifth lines, is separated by the word *models*. In this case it is just as necessary to

PRACTICAL WORK OF PROOFREADING

call out more than one word as when two identical words are directly under one another.

Here we see where the letters *Q* and *A* begin on alternate paragraphs.

Q. Will men between 31 and 36 be placed in the A1 eligible class?

A. Yes.

Q. My husband runs a liquor store. I also work. He contributes to the support of a crippled sister. Will he be able to claim deferment or will he be taken into training?

A. He will be able to claim deferment. The local board will discuss the entire matter with him and reach a decision.

Q. Will I be permitted to leave the country now that I have registered for Selective Service?

A. Yes, provided there is some one who can reach you should your number be picked in the lottery.

In this case the copyholder calls out the letter and the following word, as:

Q. Will
placed

A. Yes.

Q. My
I
port

Lining down tabular matter is a serious responsibility because of the basic data involved. Where there are similarities in tables, the entire line should be read clear across. Observe the following example:

| Type | Size | Usually | SALE |
|---------------------------------|-----------|--------------|--------|
| Cotton reversible | 6'x9' | \$14.88..... | \$6.53 |
| Blue | 2'3"x12' | 12.12..... | 6.53 |
| Red figured Axminster..... | 2'9"x9' | 13.14..... | 6.53 |
| Green figured Axminster..... | 5'x7' | 18.76..... | 8.41 |
| Brown figured Axminster..... | 2'9"x9' | 19.72..... | 8.41 |
| Burgundy figured Axminster..... | 6'x7' | 24.64..... | 11.23 |
| Rose Cedar twist..... | 5'x9' | 23.95..... | 12.17 |
| Green ribbed | 6'x6'6" | 28.22..... | 12.17 |
| Blue | 8'x8' | 24.28..... | 12.17 |
| Taupe | 5'4"x8'6" | 31.95..... | 14.98 |
| Blue (as is) | 8'x9' | 28.68..... | 16.84 |
| Blue ribbed | 7'3"x9' | 43.53..... | 18.74 |
| Beige (as is) | 6'x12' | 40.32..... | 19.69 |
| Gray | 8'x9' | 47.72..... | 19.69 |

PROOFREADING AND COPY-PREPARATION

Here it will be noticed that the word *blue* occurs four times and *green* twice. To line down this matter efficiently and accurately, read the entire line where the colors are repeated; then to make doubly sure, line down the right-hand column of figures. In some cases, where there is time, it would be advisable to read the entire table against the copy or the author's last proof.

Where the lines are almost identical, as in the following example, the safe and prudent thing to do is to read them against the author's proof, as lining down is neither practicable nor advisable.

- Send me the 3 Rooms for \$100—Only \$5 on Delivery
 - Send me the 3 Rooms for \$138—Only \$7 on Delivery
 - Send me the 3 Rooms for \$158—Only \$8 on Delivery
- IF INDIVIDUAL ROOM IS DESIRED FILL IN BELOW
- Send me the Room at for only on Delivery.

A wide line, consisting of two slugs, such as shown below, should always be slugged on both sides. Lining down on one side only leaves the work but half done. Frequently the edges of the slugs are trimmed to eliminate the white streak in the center or corrections are inserted. This may be the cause of transpositions or misplaced lines. Unless the slugs are lined down on both sides these mistakes might be overlooked, entailing the gravest consequences.

cally . . . alone, unattended, without your hands as much as touching water! • Not only is the Blackstone Automatic new in design and operating principle, but the utter simplicity of its rugged, mechanical control is really amazing. It has no coils, thermostats, or delicate "gadgets." It operates without noise or vibration. It is used upstairs or down . . . in *any* home or apartment. It has had the equivalent of years and years of service in tests conducted by hospitals, institutions and independent testing laboratories. • Find out how the Blackstone actually makes the family washing less of a chore than wiping your break fast dishes. Mail the coupon, or ask your dealer about this new washer, built by the oldest manufacturer of home laundry appliances.

Reading-matter set on two slugs is always more than 30 picas long. The doubled-up slugs shown above have been reduced in size to conform to the dimensions of this page.

Lining Down Galleys with Reset Matter.—The copyholder should know how to line down galleys where portions of the text have been reset. Usually when the operator has reset a certain amount of text he marks it in the following manner:

These diplomats

"In the second place," I went on, "as to our future relations, I said to the English, 'Now you are going to deal with leftist governments, with ministers of foreign affairs named Herriot, Daladier, Paul-Boncour. I give my word they regard you with the greatest good will. Suppose one of them were here and asked: 'What must I do so that past mistakes won't be repeated? What line must I take to be in real agreement with England? Tell me frankly, man to man.'" They answered: 'Well, we'd say to them, just go right through all these conservatives, these lords and such. Appeal to the English conscience.'"

It won't surprise you to hear
that my political friends made

Matter has been reset because of inserted words

The foregoing bracket, because of the two-word insertion, indicates the amount of matter that has been reset. After slugging down the lines preceding the reset matter, the copyholder says: "READ." This is a signal to the proofreader that the copyholder is to read for a while. When the copyholder comes to the word *conscience*, at the end of the reset matter, she uses the expression *TURN*. This means that the copyholder is beginning with the word *It* to slug down the rest of the galley.

Direction No. 4. Checking on Various Defects Previous to the Pages Being Locked Up. There are many details connected with page-proofs that the proofreader is required to take care of previous to lock-up. After the pages are on the stone ready to be imposed, it is too late to discover that some of them are too deep, that an insertion has been overlooked requiring the rerunning of a number of pages, or that a new cut must be inserted. Exclusive of these omissions, there are numerous other details that should be carefully checked.

1. Do not allow a two-letter division to be carried over from the bottom of one page to the top of the following one.
2. Guard against the repetition of a word from the bottom of one page to the top of the next, or from the end of the right-hand page to the top of the following page.
3. In a name such as *P. W. Carlson*, do not permit the *P.* to end the right-hand page and *W. Carlson* to appear at the top of the reverse page.
4. Do not permit a page to end with a two-letter division.

5. Never carry the last digits of a number from the bottom of a page to the top of the reverse page.

6. A short line (*widow*), ending a paragraph at the top of a page, is considered poor typography and should never be tolerated.

7. Watch for poor alignment, burs on letters, or broken ascenders or descenders on *b*, *d*, *f*, *h*, *j*, *k*, *l*, *p*, *q*, and *y*.

8. Measure the depth of every page. A page may be too long or too short, especially when it precedes the beginning of another chapter. The page may require the addition of new matter or a few words may have to be deleted.

9. Since each chapter-head is sunk a certain depth, see that all the heads are sunk uniformly.

10. Note style of initial letters — two-line, three-line, etc.— that they are same size and same style of type throughout. Occasionally an initial may slip through of the same tone but of a different face.

11. All headings must be uniform throughout the book. Headings usually consist of centered heads, subheads, sideheads, run-in heads, cut-in heads, and heads with hanging indentations. Possibly two or perhaps all of these types of heads may be used in the book. Study the style of type and visualize these various headings before going ahead with the pages. Let us say that the centered head is in twelve-point bold caps, and makes an extremely long line divided into two sections, with *no period at end of line*. Sidehead is in eight-point caps bold, with *no period*. Run-in head takes regular paragraph indentation; all words, except proper nouns, lower case, ten-point bold, with period and dash preceding regular reading-matter. With this typographic scheme firmly fixed in your mind, it is comparatively easy to note inconsistencies. Some centered heads may have periods after them; an occasional sidehead may have a period; some of the words in the run-in head may start flush instead of indented; common nouns may be capitalized, and some heads may have the period omitted preceding the dash. All these potential defects in foregoing styles should be watched for diligently.

12. A heading at the bottom of a page followed by one line of type is poor typography. To remedy this defect, bring back one or two lines from the top of the following page or call this matter to the attention of the head of composing-room.

13. Note style of indented matter with or without quotation-marks. Where type has been indented and dropped one size, it is better to eliminate the quotes, especially where they appear both ways. Before making this change, find out definitely what the style is on book and follow it.

PRACTICAL WORK OF PROOFREADING

14. Footnotes to tabular matter are placed at end of table, not at the bottom of page.

15. Check contents-page against chapter-pages. If contents-page includes sideheads of each chapter, these also should be checked.

16. Check list of illustrations against pages where illustrations appear. Sometimes a page will be shifted after the contents-page or the list of illustrations has been checked. This must be watched for and change made accordingly.

STYLE OF MAKE-UP ON VARIOUS TYPES OF BOOKS

The following list comprises the style of make-up on various types of books according to modern practice.

Style One

| | |
|-----------------------|-------------------------|
| 1 and 2 — Blank pages | 7 — Contents |
| 3 — Half-title | 8 — Blank |
| 4 — Blank page | 9 — Theme of Chapter |
| 5 — Title-page | 10 — Blank |
| 6 — Copyright | 11 — First page of text |

Style Two

| | |
|-----------------------|----------------------------------|
| 1 and 2 — Blank pages | 11 to 18 — Contents |
| 3 — Title-page | 19 to 21 — List of Illustrations |
| 4 — Copyright | 22 — Blank |
| 5 — Dedication | 23 — First page of text |
| 6 — Blank | Index follows last page of text |
| 7 to 10 — Preface | |

Style Three

| | |
|---------------------------------|----------------------------------|
| 1 and 2 — Blank pages | 11 to 13 — List of Collaborators |
| 3 — Half-title | 14 — Blank page |
| 4 — List of books by author | 15 to 30 — Contents |
| 5 — Blank page | 31 to 33 — List of Illustrations |
| 6 — Diagrams pertaining to text | 34 — Blank page |
| 7 — Title-page | 35 — Half-title |
| 8 — Copyright | 36 — Blank page |
| 9 — Preface | 37 — First page of text |
| 10 — Blank page | Index follows last page of text |

PROOFREADING AND COPY-PREPARATION

Style Four

- | | |
|-----------------------|----------------------------|
| 1 and 2 — Blank pages | 9 and 10 — Introduction |
| 3 — Half-title | 11 and 12 — Foreword |
| 4 — Blank page | 13 — Contents |
| 5 — Title-page | 14 — Blank page |
| 6 — Copyright | 15 — First page of text |
| 7 — Dedication | Index follows last page of |
| 8 — Blank page | text |

Style Five

- | | |
|-----------------------------|-------------------------------|
| 1 — Half-title | 9 and 10 — First page of text |
| 2 — List of books by author | plus nineteen chapters |
| 3 — Title-page | 11 — Book II |
| 4 — Copyright | 12 — Blank page |
| 5 — Dedication | 13 and 14 — Chapters I to XIV |
| 6 — Blank page | 15 — Book III |
| 7 — Book I | 16 — Blank page |
| 8 — Blank | 17 — Chapters I to VIII |

Style Six

- | | |
|---|---|
| 1 — Title-page | 52 and 53 — Shakespeare's
Will |
| 2 — Imprint of
Publisher | 54 to 56 — Commendatory
Verses |
| 3 and 4 — Preface | 57 to 86 — Introduction
to the Plays |
| 5 — Contents | 87 to 1070 — Plays and
Poems |
| 6 — Dedication | 1071 to 1086 — Index to
Characters |
| 7 to 12 — Remarks Concerning
Influence of
Shakespeare | 1087 to 1097 — Glossary |
| 13 to 51 — Biographical
Sketch | |

Style Seven

- | | |
|-----------------------------|---|
| 1 and 2 — Blank pages | 16 — List of Illustrations |
| 3 — Half-title | 17 — Half-title |
| 4 and 5 — Blank pages | 18 — Blank page |
| 6 — Frontispiece | 19 — First page of text |
| 7 — Title-page | 320 — Blank page |
| 8 — Copyright | 321 — List of Officers |
| 9 and 10 — Introduction | 322 to 325 — List of Foreign
Phrases |
| 11 to 14 — Contents | 326 — Bibliography |
| 15 — Special
Information | 327 — Index |

PRACTICAL WORK OF PROOFREADING

Style Eight

- | | |
|---|--|
| 1 — Half-title
2 and 3 — Blank pages
4 — Frontispiece
5 — Title-page
6 — Copyright
7 to 9 — Preface
10 — Blank page
11 — Contents
12 — Blank page | 13 — List of plates
14 — Facsimiles in the text
15 — First page of text
316 to 324 — Appendix I
325 to 345 — Appendix II
346 — Blank page
347 to 357 — Index
358 — Imprint of Printer |
|---|--|

Style Nine

- | | |
|---|--|
| 1 — Blank page
2 — Frontispiece
3 — Title-page
4 — Copyright
5 to 8 — Preface | 9 — Contents
10 — Blank
11 — First page of text
312 — Blank page
313 — Index |
|---|--|

Style Ten

- | | |
|--|--|
| 1 and 2 — Blank pages
3 — Half-title
4 — List of works by author
5 — Title-page
6 — Copyright
7 — Dedication
8 — Basic Quotations
9 to 20 — Preface
21 to 23 — Acknowledgments | 24 — Blank
25 to 28 — Contents
29 to 300 — First to last page of text
301 to 338 — Supplement I
339 to 348 — Supplement II
349 to 362 — Supplement III
363 to 366 — Notes and references
367 to 392 — Bibliography
393 — Index |
|--|--|

Direction No. 5. (*Magazines and Newspapers.*) The principles of make-up are the same whether they apply to magazines or newspapers. The make-up of the weekly supplement of a Sunday newspaper such as the **BOOK REVIEW** section of *The New York Times* or the supplement of any large Sunday paper follows the same pattern as that of weekly or monthly magazines.

The real variation in make-up is in the pages of a daily newspaper. As every piece of timely news is virtually on a split-second schedule, the make-up, as a rule, cannot be planned in advance. The breaking of a sensational story may cause the hurried re-make-up of the first page a few minutes before publication time. A rush of advertising may come into the composing-room at the last moment, making necessary the crowding out

of some reading-matter. Because of the foregoing factors, newspaper make-up does not lend itself to advance planning as does the make-up of weekly or monthly magazines.

The Various Departments of Newspaper Make-up.—The average newspaper — especially in the larger cities — is divided up into many departments, each of which occupies a position in accord with its importance. First, there is the news, local, national and international; second, the editorial page, with its daily cartoon, its regular contributors of articles on science, preparedness, politics, education, etc., and its usual quota of *Letters to the Editor*; third, a daily book review and news about current and forthcoming books; fourth, a women's section; fifth, a sports section; sixth, a section devoted to radio, music and the theater; seventh, a section on business, finance and industry, including a page of daily stock quotations. In addition, there are the regular columnists with their syndicated articles; feature stories, classified advertising, crossword puzzles, animal stories for children, comic strips, and numerous illustrations interspersed throughout the paper. Last but of equal importance is the display advertising, which usually begins on page 2, and, except for the editorial page, can be found throughout the entire paper.

When proofs of these made-up pages are sent into the proofroom they should be — and usually are — given the most painstaking attention. News heads should be read letter by letter for typographical errors, then checked for style, and finally compared with following reading-matter to make sure that headings do not belong somewhere else. By-lines and date-lines also should be checked carefully. Display advertising should be given a careful reading, especially display lines, cuts and comparative prices; care should be exercised to prevent the misplacing of corrected slugs. Transpositions of captions under the wrong cuts should be guarded against diligently. Make certain that the illustration of a well-known politician is not followed by a caption describing a local society leader or vice versa. The editorial page is usually given a critical reading, not only for typographical errors, but also for style, punctuation, sentence structure, factual accuracy, word-division, compounding, inconsistency, and statements contrary to the ethical policy of the paper. Hundreds of newspapers throughout the country occasionally are printed with quite serious errors, which, in the main, could have been avoided if more care had been taken with the proofreading of the pages before printing.

The Make-up of Magazines.— Magazines, either weekly or monthly, because they are prepared in advance, follow a set style in the make-up of the pages. As a rule, each magazine uses dummy or layout sheets, specially prepared for its definite requirements. These sheets have a border the exact width and depth of the type page, and on the left and right of

AMERICAN BUSINESS

A vertical column of 100 plus signs arranged in a grid pattern. The grid consists of 10 horizontal rows and 10 vertical columns, creating a total of 100 individual plus signs.

A vertical column of 100 small cross marks arranged in a grid pattern. The crosses are evenly spaced both horizontally and vertically, creating a dense, rectangular grid. The crosses are small and dark, set against a light background.

Layout Sheet of a Business Publication, Indicating the Number of Lines to the Column and Number of Picas to the Line.

the page are numerals indicating the number of lines, which remove the element of guesswork when the pages are made up. The foregoing illustration shows a specimen of a magazine layout sheet.

GALLEY 38—MODERN DIGEST No. 2368—DICKSON

"Hello, Berg," he says. "I'd like to talk to you about this Audubon business."

"Shake hands with the Great White Father of 3-^A," Borger says, pointing to his horrible lump of an offspring. "Swell, wasn't it?"

"Naw," says Stapp, "it wasn't swell at all. This little lug of yours give me hid the gimmick. She was jobbed," he says, and he told Borger about Alye Paris. You wouldn't been one penny out if you'd bet Junior'd deny everything."

"Nuts!" Borger says. "It was an open-and-shut case of the people's choice. Junior here's a natural-born leader, and the voters knowed it. I can't help it if your kid simply ain't the type."

"Put that hose down and put your dukes up," Stapp says as soon as he could speak.

Borger managed to step on Stapp's left sock, but Stapp got his Sunday punch coupled to Borger's chin and left him stretched among the grass seed. Junior run screaming into the house before Stapp could get a purchase on him. He stoaled to his mamma, and do you know what she done? She phoned for a cop! It was like the old vaudeville gag about Officer, Officer. I want a policeman, except it was kidding in fair. We had quite a time getting the straight of it. Toman, the head of the detective bureau, let loose a terrific squawk, so

Galley-proof with numbers marked as a guide to editor or make-up man for the pasting up of layout-page.

Page Make-up from Galley-proof.—On virtually all magazines and periodicals, with each set of white proofs a colored set is included. All corrections and alterations are made on the white proofs, the colored proofs being used to make up the pages. However, there is one exception, i.e., by-lines, initials, continued lines, cut-offs and matter added to fill up space, illustrations, captions, and main headings are written or pasted on the dummy, from which the proofreader must check and revise into the page-proofs. Because the make-up editor takes sections from one galley and pastes them on several dummies, as necessity requires, each colored proof must have the number repeated several times as shown above.

PRACTICAL WORK OF PROOFREADING

As the editor makes up the pages of the magazine he may paste a section from galley 1, another piece from galley 40, and still another paragraph from galley 20. Frequently, on one page he may paste sections from five or six different galleys. *These numbers on the made-up pages are the only clue to the composing-room as to where the type matter can be located.* One can now readily comprehend the bewilderment and confusion of the make-up man were the various items on the dummies unnumbered. One can realize also how extremely difficult and laborious it would be for the proofreader to revise the text on the dummies without a clue as to where the reading-matter could be found.

The following illustrations on pages 214 and 217 show the appearance of a page after the editor has pasted the sections from various proofs into the dummy.

We will assume that the pages of the magazine have been made up in the composing-room. Two proofs of each page have been pulled, one for reference and the other for revision. The specifications of this magazine are as follows: Size 8½ inches wide, 11½ inches deep. Separate cover, outside printed in two colors, inside and back in one color. Sixty-four pages of text and advertisements printed on white coated stock. Size of type page 7 inches wide by 10 inches deep. Style of text is two columns to each page, each article beginning with a three-line initial. Main headings are in 36-point Bodoni Bold, upper and lower case; sideheads in 12-point Bodoni Bold, upper and lower case, set flush. Captions under cuts are in 8-point Bodoni, upper and lower case.

Let us now begin to revise the pages of the magazine against the O.K.'d set of galley-proofs.

1. See that the page-proofs are in numerical order.
2. See that galley-proofs are in numerical order.
3. Check date-line on every page for accuracy of month of publication.
4. Check connection of articles continued in another section of magazine and accuracy of page numbers.
5. Check position of advertisements as indicated on dummies.
6. Check accuracy of cuts and captions to which they refer.
7. Read contents-page against first page of each article or story for (a) title of article, (b) name of author and (c) number of page.
8. Check list of advertisers against advertisements throughout pages.
9. Pay particular attention to that portion of magazine that is to be printed in another color or colors.

Transportation Is Mapped Out Arrangements Made For Mexican Tours

Special train schedules and all-expense tours are being arranged for the benefit of bankers attending the A.B.A. Convention in Houston in mid-November.

The Falltomic Special, running between Chicago and Houston, will make two stopovers, one at St. Louis and the other at Dallas. The clearing-houses of the two cities will be hosts to the Falltomic's conventioneer special return trip planned for the Falltomic, leaving Houston early Thursday afternoon, November 17, via the Missouri Pacific to St. Louis and then to Chicago via the Wabash. Sponsors for the return trip are J. G. Lonsdale, Chicago; Lewis E. Pierson and Frank K. Houston of New York and Tom K. Smith of St. Louis.

Bankers from South Dakota, Nebraska, Missouri, Colorado and Oklahoma have been invited to travel on the Kansas Bankers Special which goes via the Atchison, Topeka and Santa Fe. The clearinghouses of Wichita, Ft. Worth and Dallas will provide entertainment en route.

It has been announced that there will be a Missouri Special this year.

An All-Southern Special leaves Atlanta on Friday, November 11 at 6 P.M. via the A. & W.P. It arrives in New Orleans for breakfast the next morning, leaves there at 10 P.M. and arrives in Houston Sunday morning at 8 A.M. Information on this train may be had from Haynes McFadden, Secretary, Georgia Bankers Association, Atlanta.

The Pennsylvania Railroad will operate all-expense tours between New York and Houston. The route to the con-

HAIRLINE RULE BETWEEN COLUMNS

vention is the same for both tours and aboard the same special train, leaving New York Thursday, November 10 and visiting Norris Dam, Knoxville and New Orleans. On the return trip, one tour will go directly to New York, with a one-day stop in Ft. Worth. The other tour will go into Mexico and require 18 days. November 20-24 inclusive will be spent in Mexico City.

The New York Central is operating two tours—one requiring slightly over a week and the other a 21-day trip into Mexico. The latter trip will cross the United States to Arizona, travel the west coast of Mexico, halt in Mexico City five days and reach Houston Sunday morning, Nov. 13.

ANOTHER MEXICAN TRIP

The Pennsylvania Railroad tour to Mexico will cost New York passengers \$310 to \$350 depending on accommodations. The New York Central trip will cost, round trip from New York, \$345 to \$425.

F. M. Law Heads Preparation for Meeting

and P. B. Timpton, Houston Land & Trust Company.

Chairmen of other committees are as follows: Ball committee, C. M. Malone, Guardian Trust Company; Coliseum committee, Leslie Coleman, San Jacinto National Bank; entertainment, T. J. Caldwell, Union National Bank; finance, P. G. Timpton, Houston Land & Trust Company; golf committee, E. F. Goett, South Texas Commercial National Bank; hotel, Allan H. King, State National Bank; information, W. N. Greer, Citizens State Bank; ladies committee, Mrs. S. M. McAshan, 419 Lovett Boulevard; personnel, S. Marcus Greer, City National Bank; publicity, A. D. Simpson, National Bank of Commerce; reception, R. M. Farrar, Union National Bank; registration, Melvin Rouff, Houston National Bank.

These figures include Pullman fare, meals en route, sightseeing and hotel accommodations and meals except at Houston.

The Financial Advertisers Association, meeting in Ft. Worth Oct. 29-Nov. 3, has arranged a trip to Mexico following its convention. Members of the A.B.A. have been invited.

Convention To Have Equipment Exhibit

For the first time the A.B.A. Convention is to have an exhibition of bank equipment and services. When similar educational displays are shown at the regional meetings and at the Mid-Winter Trust and the Spring Savings conferences of 1938, they attracted wide attention and comment, and it is believed that bankers attending the Houston meetings will be interested in seeing the latest mechanical contributions to more efficient banking.

Francis Marion Law, president of the First National Bank, Houston, and former President of the American Bankers Association, is general chairman of the executive committee of Houston bankers who are making ready for the American Bankers Association Convention.

Serving with Mr. Law on that committee are: E. C. Barkley, Second National Bank; Leslie Coleman, San Jacinto National Bank; R. M. Farrar, Union National Bank; E. F. Goett, South Texas Commercial National Bank; S. Marcus Greer, City National Bank; W. N. Greer, Citizens State Bank; Allan H. King, State National Bank; C. M. Malone, Guardian Trust Company; Mrs. S. M. McAshan; Melvin Rouff, Houston National Bank; A. D. Simpson, National Bank of Commerce;

Cameron, Jones A.B.A. Speakers

Prominent Names On Schedule for Houston

W. J. Cameron of the Ford Motor Company and Jesse H. Jones, chairman of the board of the Reconstruction Finance Corporation, will be among the national figures who will address the annual convention of the American Bankers Association at Houston, Texas, November 14-17, it is announced by Dr. Harold Stonier, executive manager of the Association. Mr. ~~34~~ is chairman of the board of the National Bank of Commerce in Houston.

Other speakers will include Dr. Adam S. Bennion, assistant to the president of the Utah Power & Light Company, Salt Lake City, Utah; J. Reuben Clark, chairman of the Foreign Bondholders Protection Council, Inc., New York City, and former ambassador to Mexico; Dr. Karl T. Compton, president of the Massachusetts Institute of Technology, Cambridge, Mass.; and Bishop James E. Freeman, Episcopal bishop of Washington, D. C.

All will speak at the general sessions of the convention. Messrs. Cameron and Jones will speak at the first general session, Tuesday, November 15; Messrs. Bennion and Clark at the second general session, Wednesday, November 16; and Messrs. Freeman and Compton at the final general session, Thursday, November 17.

In addition to the general sessions of the convention there will be meetings of the Association's four Divisions, National Bank Division, State Bank Division, Saving Division and Trust Division, as well as meetings of the various Commissions and Committees, programs for which are in the process of being completed and details of which will be announced later.

80-49

September 1941 October

TRANSPOSE THESE TWO COLUMNS

Pasted-up dummy with sections taken from various galleys and numbered as a guide to the composing-room in the make-up of the page.

10. Check cover of magazine for the following: (a) Date, volume number and year must tally with contents-page and (b) back of cover, comprising name of magazine, month, year and volume and issue numbers, should be verified.
11. Read display heads and note style of dashes, initials, and spacing.
12. Where there is overmatter at the end of an article, it is the proof-reader's duty to query it to editor.

When the foregoing routine has been attended to, the next procedure is to check on the accuracy of the reading-matter. This is accomplished by slugging down the galley-proofs. It should be borne in mind that the text may run consecutively on some pages, and on others the matter may have been taken from several galleys. Some readers prefer to collate the reading matter; others are assisted by a copyholder who reads the first word of each line. An alert, intelligent copyholder can facilitate to a great extent the make-up of the pages. With the galleys before her she scans the page-proof and notes the numbers, say, 10, 14, 40 and 65. Quickly sorting out these galleys, she first lines down the slugs on *galley 10*, draws a horizontal line directly under the last slug on the galley that tallies with that on the page-proof, cancels the slugged lines with a vertical stroke of pen or pencil, then proceeds to *galley 14*, repeats the routine, and then does the same to *galleys 40* and *65*. The reader in the meantime checks the matter on the page-proof. Using this method, the reader and copyholder slug page after page until all the pages of the magazine have been lined down and checked.

When the pages have been revised, they are initialed by the reader, attached to the dummy, or if the dummy-pages are separate, each is attached to a page-proof, and the entire set is sent to the editor for an O.K.

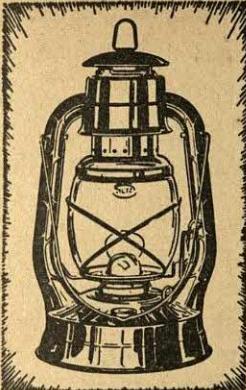
VII. The Stone-proof

The stone-proof may be defined as the last proof previous to the press-proof. After the pages have received a final O.K., they are placed upon the imposing-stone and locked up in a chase or steel frame. If the form is too large to be proved up on a proof-press, the pages are inked with a small hand-roller or brayer, and a sheet of paper, slightly dampened and large enough to cover all of the pages, is placed over the entire form. The stonehand, using a planer with a cloth-covered bottom, and a mallet, pounds out a proof of the pages. Because the pages are proved up on the imposing-stone, the pounded sheet is termed a stone-proof.

The object in pulling a stone-proof is to reduce to a minimum the work entailed, after the form has been placed on the bed of the press, by checking on the various errors that might disrupt the time schedule of the

job. The following routine should be observed by the reader when checking a stone-proof.

1. If you have been given a flat sheet, fold it so that you can check the numerical sequence of the pages. Whether you have the entire signature or merely the outside or inside form, you should make absolutely certain that the pages are in numerical order.
2. Scan pages quickly to see if there are any battered slugs.
3. Note running heads to see that they are placed correctly left and right and observe that initial letters are not upside down or missing.
4. Watch for widows or short lines beginning a page and a two-letter hangover at the end of a column.
5. Check cuts carefully that they are not upside down and that they have not been placed in wrong position. Occasionally a cut is lifted up from its position on the right of a page and inadvertently placed on the left, or vice versa.
6. Be on the look-out for drop-outs, doublets and transpositions.
7. Captions of full-page cuts that run the long way should read from the bottom to the top of page — that is, the even-page caption should be on the binding or inside margin and the odd-page caption on the outside margin.
8. Watch lines *continued on* and *continued from* that correct page number has been supplied.
9. Watch display heads that letters have not been battered, fallen out of form, or that they are not *off their feet*.
10. Tables set in monotype should be given extra care to guard against bad alignment, broken rules, defective letters or figures, or wrong totals due to the dropping out of figures while form was lifted to test the lock-up.
11. Watch for accuracy of current date on first page of magazine.
12. See that ALL CORRECTIONS on final page-proofs *have been thoroughly checked on stone-proof*. Should you find that a correction has not been made, the usual checking to ascertain whether the slug has been placed elsewhere on the page (fully explained and illustrated on pages 181 to 183) is not sufficient. *It is just as likely that the correction has been made on a page to the right or left of the page with the error*, according to the imposition of the pages. The correct procedure, then, is to ex-



Birthday Party for J. H. Galloway

*Halftone cut
of Galloway Party*

The staff (pictured above) of the Hayes & Galloway Hardware Co., Middletown, N. Y., held a party recently in celebration of the 77th birthday of Mr. J. H. Galloway, saw motion pictures taken by Lee Budd of the store's annual picnic last summer, set up a charcoal stove in the store and served hamburgers and refreshments. Mr. Galloway has been associated with this store for 57 years. Before going into the hardware business for himself, he worked as clerk in the hardware store of George Swain, where his first duty was to refill the kerosene lamps and clean the chimneys.

DIETZ STREAMLINE LANTERNS GIVE LONG STEADY LIGHT

DIETZ LANTERNS give long dependable light without diminishment. Wind, rain or murky weather cannot down the powerful, steady beam of an ever reliable DIETZ. They are very economical too, one pint of kerosene burns three nights.

DIETZ
LANTERNS

R. E. DIETZ COMPANY
NEW YORK

Output Distributed Through the
Jobbing Trade Exclusively

NRFEA Trade Relations Committee is Named

C. R. PETERS, Winterset, Ia., chairman of the Trade Relations Committee of the National Retail Farm Equipment Association, has announced the complete personnel of the committee for the coming year. This committee long has been one of the principal activities of the National Federation and will continue to serve in a similar way under the new organization, with frequent meetings of the executive committee and one or more meetings a year of the entire committee.

Members named by Chairman Peters are A. W. Bernien, Reedsburg, Wis., vice-chairman; Fred

Letjen, Wapakoneta, Ohio; O. W. Sundberg, Ft. Dodge, Ia.; W. M. Crysler, Caruthersville, Mo.; Fred Dutt, Marion, Ohio; A. A. Doerr, Larned, Kans.; Paul Scharine, Delavan, Wis.; H. L. Taylor, Alexandria, S. D.; A. D. Geigel, Monroe, Wis.; S. M. Sellers, Lebanon, Ohio; H. A. Schantz, Grand Rapids, Mich.; Ralph R. Rodkey, Rossville, Ind.

NRFEA President Glen Tharp, Danville, Ind.; Vice-President B. F. George, Spring Valley, Ill., and Secretary Paul Mulliken, St. Louis, are ex officio members and the executive committee consists of Messrs. Peters, Bernien, Tharp and Mulliken.

Electric Eye Heralds Customers

A SERIOUS problem at Barris Hardware, Los Angeles, was to call the attention of sales people to customers entering the store. Due to the many details which clerks must undertake in stock-work, etc., customers were often permitted to stand around and as Mr. Barris points out, "while they may wait around in the department stores we find a bad customer-reaction, they have to wait for one of our salesmen."

To solve this problem electric

eyes were installed at both entrances. When the circuit is broken by the customer crossing to enter the store, two notes are struck for one door and one note for the other on electric chimes. These can be heard at office and stock room as well as on the floor. Thus when all salesmen are busy the Manager himself or the office bookkeeper have their attentions called to the customer. The result is prompt service for all and no walk-outs.

Actual illustration of a dummy-page from the *Hardware Retailer*, published by National Retail Hardware Association, Indianapolis, Indiana. Courtesy of VAL G. JURGELL, Assistant Editor.

amine the pages that are imposed adjacent to the page containing the uncorrected error. If the stone-proof has been folded so that the pages run consecutively, the illustration on page 219 will indicate how the corrected line might be found on a folded page a considerable distance away from the original uncorrected page.

Observe that the following illustration is the outside of a sixteen-page form. The second line on *page 9* has not been corrected. It is not enough just to see if the corrected line is somewhere on the same page, for it may be found on an opposite page. Note particularly the sequence of this error. The italic centered head on *page 12* (which is shown in the margin of the page) was *Day Elementary Schools, Brooklyn — Continued*. The italic centered head on *page 9* is *Day Elementary Schools, Bronx — Continued*. Because of the similarity, the compositor lifted the errorless line on *page 12*, ending with *Brooklyn*, and substituted therefor the corrected line ending with *Bronx*. We now see the *corrected line* and the *uncorrected line* directly opposite each other in the form. However, when the stone-proof is folded, the line with the typographical error appears on *page 9*, but the corrected line is shown on *page 12*.

In conclusion, the proofreader, when revising a stone-proof against the author's final page-proofs, should visualize how the pages lie in a locked-up form so that he may be able to trace a corrected line that has been put in the wrong place on another page.

VIII. The Foundry-proof

A foundry-proof is usually a proof of a locked-up type page — either hand- or machine-type — from which an electrotype or a stereotype is to be made. Foundry-reading is exceedingly responsible work and usually is delegated to proofreaders who combine a thorough knowledge of typography, printing processes, and a keen eye for the thousands of defects that come within the province of proofreading.

It should be realized that no changes can be made in type matter after it has been plated, except at the cost of new plates and considerable loss of time. That is why the reading and revision of the foundry-pages must be done painstakingly and with a high degree of accuracy.

Type pages that are to be used for making electrotypes or stereotypes are locked up in chases not unlike those used for preparing forms for printing, with the following difference: Foundry-chases are usually made out of cast iron instead of steel, and are quite heavy in order to withstand the tremendous pressures they are subjected to in the foundry. The pages are surrounded by heavy strips of metal called foundry-guards, which fit snugly against the four sides of the page, but which are so constructed that a space of about one-sixth of an inch is left all round the page so that the

imprint of the guards can be trimmed away after the plate has been cast. The purpose of these guards is to prevent any casting material from seeping in, causing the page to spread or to show other serious defects. Machine-slugs turned upside down also make good foundry-guards.

The number of pages locked up in one chase depends on the size of the job. Where a book of four hundred pages is to be plated, six to eight pages are usually locked up in one form. On smaller jobs the usual number ranges between two and four pages to a form. The following illustration on page 221 shows a type page surrounded by foundry-guards made up from machine slugs.

The quality of foundry-reading depends entirely on the standards of a particular proofroom. Where the product of the plant is high-grade publications, school and college textbooks, and fine catalogs, the proofreading demands are quite exacting. At the other extreme, there are the cheap magazines and general run-of-the-mill printing where good proofreading is not considered essential. Between these two extremes there are thousands of printers and publishers who require a fair quality of proofreading at all times. The following hints on reading foundry-proofs should be studied intensively, but every reader should adapt these hints to the requirements of the various jobs he proofreads.

1. *Typographical Errors.*—As the most conspicuous kind of mistake is a misspelled word, be constantly on the lookout for typographical errors. If you have the slightest doubt as to the spelling of a word, look it up in the dictionary.

2. *Transpositions.*—The transposition of letters in a word is always a source of trouble. Watch intently for words like *angle* for *angel*, *board* for *broad*, *brunt* for *burnt*, *form* for *from*, *lair* for *liar*, *quite* for *quiet*, *sliver* for *silver*, *tied* for *tide*, etc.

3. *Words Spelled Two Ways.*—There are many words with variable spellings. The foundry-reader should watch for them on the same or opposite page. Among these variable spellings are the one *l* and two *l* forms as *equaled*, *equalled*; *raveled*, *ravelled*; *deviled*, *devilled*; *stenciled*, *stencilled*. The *se* and *ce* forms as *defense*, *defence*; *offense*, *offence*; *pretense*, *presence*. The *er* or *re* forms as *caliber*, *calibre*; *center*, *centre*; *luster*, *lustre*; *meager*, *meagre*. The *g* and *gue* forms as *catalog*, *catalogue*; *dialog*, *dialogue*; *demagog*, *demagogue*. The *ze* and *se* forms as *analyze*, *analyse*; *criticize*, *criticise*; *economize*, *economise*; *recognize*, *recognise*. (See pages 132 and 133 for a comprehensive inclusion of words spelled two ways, and the chapter on *British and American Spelling*.)

4. *Inconsistent Capitalization.*—The reader should watch for inconsistencies in capitalization, especially on the same page or facing pages. Among the various defects in capitalization, watch for the following in-

PURCHASING DIVISION

The Purchasing Division makes all purchases for the Government Printing Office and arranges for the sale of waste paper, old materials, etc. There is maintained a perpetual inventory, including a predetermined ordering point, of approximately 1,200 items of paper and envelopes and 20,000 items of other printing and binding materials and equipment, to insure that there will be at all times a sufficient quantity of each stock on hand to meet requirements. For the fiscal year of 1936 orders approximating \$7,000,000 were placed.

PRODUCTION MANAGER

The Production Manager, under the direction of the Public Printer and the Deputy Public Printer, has immediate supervision of the production and delivery of all printed matter produced in this plant. He is, therefore, responsible for the efficient flow of work through the Planning, Composing, Platemaking, Presswork, and Binding Divisions, and also the Delivery Section, a description of which will be found in this booklet.

PLANNING DIVISION

This Division receives all requisitions for printing. Here a record clerk enters the requisition in the "Record of Requisitions," forwards same to Requisitions Review Board; if approved it is sent to an estimator, who makes estimate and forwards it to Department; if accepted it is returned to Office; work jacket is then typewritten, necessary carbon copies being made; copy for illustrations are sent to Composing Division for recording, thence to Proof Section for recording and folioing; copy is returned to Planning Division, where type faces are selected, screens for halftones designated, formats prepared and illustrations ordered.

The above type page, surrounded by foundry-guards,
is now ready for electrotyping.

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consistencies: Pronouns for the Deity both up and down as *he, He; him, Him; his, His*. The words *church* and *state* interchangeably up and down. Variations in phrases as *Democratic party, Democratic Party; Campbell lake, Campbell Lake; Lincoln's birthday, Lincoln's Birthday; West 23d street, West 23d Street; the International, The International; British lion, British Lion.*

5. *Correct Indentions.*—A job may have several forms of indentation such as (a) regular paragraph indentation, (b) flush indentation, (c) hanging indentation, or (d) indentations of lines of poetry. The reader should study the job so that he may follow the style of indentations consistently.

6. *Division of Words.*—Unless instructions to the contrary have been given, more than three consecutive divisions on a page should be broken up. Never begin a page with a two-letter syllable brought over from the last line of preceding page. Do not end a page with a line consisting of only part of a word. One-letter divisions, i. e., *a-cross*, or divisions of monosyllables, such as *dripped, sobbed, gassed, and planned*, are typographically wrong and therefore should not be tolerated.

7. *Inconsistent Compounding.*—Double adjectives appearing with and without hyphens should be made uniform. Watch out for inconsistencies as *24-pound bond, 33 pound cover; black-and-white background, black and white copy; sans-serif types, square serif types; large-run jobs, small run jobs; lightfast and water-fast qualities.*

8. *Check Reference-Marks or Reference-Numbers.*—Should a page contain footnotes, be sure to tally the numbers or letters preceding the footnotes against the letters or numbers following the reference in the text. Occasionally a page may have, say, four footnotes and only three references to them in text. The best method of ensuring the accuracy of reference-numbers and footnote-numbers is to encircle them with a colored pencil, which makes the subsequent checking comparatively easy.

9. *Opening and Closing Quotes.*—The foundry-reader should pay particular attention to opening and closing quotes, especially where a quotation is broken up or separated by a "he said" or "they stated" phrase. Where a quotation begins with an initial letter, the tendency in modern typography is to eliminate the opening quotes. If that is the style of the job, the reader should watch out that it is maintained consistently throughout. A long quotation should be checked with care so that the closing quotes may not be overlooked.

10. *Agreement of Pronoun with Its Antecedent.*—Watch out for sentences such as *The company increased their (its) production fifty per cent. Each of the following persons should send their (his) application direct to the main office.*

PRACTICAL WORK OF PROOFREADING

11. The Correct Use of *Foregoing*, *Previously*, and *Below*.—When the word *above* refers to matter cited on a preceding page, it should be changed to *foregoing*, as:

The prices are indicated in the above (FOREGOING) section.

The word *previously* is also used to indicate that matter referred to is on preceding pages, as:

As noted above (AS PREVIOUSLY NOTED), the meeting will convene promptly at one o'clock.

The word *below* should be changed when the matter referred to is on following page. For instance:

The remedy described BELOW was well known for many years.

After change has been made:

The remedy described ON FOLLOWING PAGE was well known for many years.

12. *Verifying Day and Date*.—The reader should verify the day of the week against the date on which it falls. For instance, checking against a calendar would reveal that *Wednesday, January 14, 1941*, is incorrect. Wednesday falls on the *fifteenth*, not the *fourteenth*.

13. *Checking Consistency of Characters in Fiction*.—Great care should be taken when reading foundry-pages of novels that names of characters do not change. See following example:

Margaret hesitated. "You sang well, Sophie," she said. "But — you know what Frank wants of you?"

"Yes," said Margaret. (Note: *Margaret* should be changed to *Sophie*.)

14. *The Short Line or "Widow."*—The reader should be exceedingly careful not to allow a short line or *widow* to begin a page, as this is considered atrocious typography.

15. *Running Heads, Page Numbers, etc.*—Watch running heads, page numbers, chapter headings, initial letters, blank pages, odd and even pages, etc. See that date on copyright page tallies with year of publication. Sideheads or boxed heads should refer to reading-matter to which they are juxtaposed.

16. *Proper Names Spelled Two Ways*.—One of the most serious of errors is a proper name spelled two ways. No pains should be spared to catch dissimilarities such as the following: *Lloyd George*, *Lloyd-George*; *Pittsburgh*, *Pittsburg*; *The Saturday Evening Post*, the *Saturday Evening Post*; *The Ladies' Home Journal*, the *Ladies Home Journal*; *Collier's*, *Colliers*; *Shakespearian*, *Shakesperean*; *American Telephone and Telegraph Co.*, *American Telegraph and Telephone Co.*; *Johann Straus*,

PROOFREADING AND COPY-PREPARATION

Johann Strauss; Engineering Societies Building, Engineering Society's Building; The Macmillan Company, the MacMillan Co., etc.

17. *Verification of Cuts and Captions.*—Check the accuracy of cuts against copy, if possible. See that they align with type, that they are not crooked on the page, and that they are not upside down. Watch captions for uniform style of set-up that they are at top or bottom of cuts according to style of job, and that each caption appears with the correct illustration.

18. *Display Headings in Books or Articles.*—See that headings on a page or display headings of an article are set in the right style of type, properly centered, evenly spaced, and that they are free of wrong fonts.

19. *Correct Spacing.*—Spacing of words alongside initials should be typographically correct. The first letter following the initial *A* should be *cut in*. Where there must be a choice between extremely wide word-spacing and letterspacing, the latter is to be preferred. However, the interspacing of one or two words in a line is typographically indefensible. Where the words in a line are interspaced, the last word should never be divided. It is better to bring over the entire word on the next line.

20. *Tabular Matter.*—Tables should be given the greatest care. Watch boxed heads that lines have not been transposed. If the columns have been set in monotype, they should be checked carefully against the final O.K.'d proofs, as figures or letters may have been transposed. In the totals of financial sums the dollar sign (\$) should precede the figures, and all totals alongside each other should align. The reader should make certain that the dollar sign is not used preceding totals that are not dollars and cents. Where a table continues on a facing page, the reader should check the boxed headings that they are identical. Reference letters or figures within the table should be checked accurately against the footnotes. Where a number of tables run in numerical or alphabetical order, the reader should check their sequence. Style of heads and subheads of tables should be uniform throughout. Subheads may take either a regular or a hanging indentation. Style should be consistent. Where certain lines are *braced*, see that figures alongside brace are centered. Watch progressive sequence of years that they are not duplicated or omitted. If the reader has sufficient time, he should verify totals by actual addition or make deductions by subtraction.

IX. The Press-sheet

The press-reviser or final reader has a responsibility, the seriousness of which cannot be overstated. His revision or reading is the last step in the procedure from the galley to the press-sheet. When his final O.K. is placed on the sheet, the press begins to operate and the job is printed. If, later, any errors are caught by the customer, it may mean the reprinting

PRACTICAL WORK OF PROOFREADING

of the entire job, or some section of it, at considerable loss to the firm, delay of the work, and the possible loss of a valued account.

Qualifications of Final Reader. The individual who is entrusted with the proofreading and revision of press-sheets is basically a *good* proof-reader who has demonstrated his ability beyond any doubt. But in addition to the usual qualifications, he must have other abilities that will enable him to check on the various press-sheets with a high degree of accuracy.

In order that you may understand why the final reader must be versatile as well as exceedingly proficient, it is necessary to discuss the practical phases of reading press-sheets. Once the pages have been locked up, and the form placed on the bed of the press, it should be understood that most of the reading that is a part of the regular procedure has already been done. The final proofreading has been completed either by checking the page-proofs or the stone-proof. If corrections have been marked on the page-proofs, they usually have been made in the form previous to the pounding of a stone-proof, so that the reader may check the errors from the page-proofs into the stone-proof. If the stone-proof has been proofread and errors marked thereon, the usual routine is as follows: (1) Reset lines are inserted in the pages with corrections, proofs are pulled of those pages and they are carefully revised; or (2) should there be a great many changes on the stone-proof or should it be necessary to put the form on the press immediately, the slugs are reset, a proof is pulled of the corrected lines and they are revised against the corrections in the stone-proof.

If the reset lines are free of errors, the compositor or stonehand inserts them in the pages of the form on the press *preceding the pulling of a press-sheet*. When the press-sheet is given to the final reader, he revises the corrections in the stone-proof against the pages of the press-sheet *just as carefully as if the corrections had never been checked before*.

There is a logical reason why everything possible should be done to reduce to the absolute minimum any changes in the form *after it has been put on the press*. In the first place, press time is charged for by the hour, and if the amount of time it takes to prepare a form for running greatly exceeds the estimated amount, the firm may suffer a considerable loss of money. Second, corrections on the press cause delays that may interfere with the time schedule allotted for the completion of the work. Third, corrections on the press are to be avoided, if possible, because of the great danger of passing up serious errors — errors that are caught with greater certainty in the page-proofs or in the stone-proof.

Now one can comprehend with greater clarity why the final reader must generally have abilities of a higher order than, say, a reader of galleys or a reviser.

The Various Abilities of a Final Reader. The final reader MUST possess a broad knowledge — either practical or theoretical — of the technical phases of typesetting, make-up, and stone-work. Unless he is able to visualize the various steps and problems that are a part of the processes that finally result in a press-sheet, he will be unable to assume this responsibility without committing the most serious blunders. It should be thoroughly understood that the reading of press-sheets requires a routine that varies greatly from that of proofreading galleys or page-proofs. The reader of press-sheets is not concerned with the numerous factors that enter into the other phases of proofreading procedure. His work deals primarily with the technical elements of printing — work that requires typographic knowledge, vision, alertness, resourcefulness, and that critical faculty (which experience develops) that will enable him to detect a grave error that, ordinarily, might never be noticed.

We will now discuss some of the technical qualifications of a final reader, stressing the factors that are of the highest importance in the reading of press-sheets.

1. *Scanning the Press-sheet.*— The reader should try to obtain two sheets — one folded, the other flat. Placing the unfolded sheet before him on the desk, the reader should scan it quickly to detect faults such as defective slugs. His eyes should go down each page left and right to note whether any of the lines have been battered. Should he observe a page with battered slugs he should mark them at once, then show the page to the foreman or superintendent. Also, if the page contains lines consisting of doubled-up slugs, he should be sure that the ends of the slugs join so that a line of white space does not run through the center of them. He should check the proper order of running heads; examine initials to see that they are not missing, battered, the wrong size or style, and that they have not been turned upside down. Also see that cuts have not been reversed.

At this stage it would be advisable for him to examine each printed halftone with a magnifying-glass to note if the surface is scratched. If the nails on the cuts show up, they should be encircled and marked conspicuously. The same attention should be given to protruding leads or high spaces or quads, which should be marked plainly so that they can be seen by the compositor. Finally, he should see that the borders are not battered, that they are straight top and bottom, and that their corners join properly.

2. *Checking the Folded Press-sheet.*—The next step is the checking of the folded press-sheet. This procedure involves revising the sheet against the stone-proof, checking the pages according to the plan or format of the job, and reading with the object of guarding against typographic defects and other types of errors, described in the following pages.

PRACTICAL WORK OF PROOFREADING.

(a) *Numerical sequence*.—To achieve maximum efficiency, the reader should be supplied with a sheet printed on both sides. Printing both sides of a sheet is comparatively easy when the form has been locked up for a *work-and-turn operation*. THE DEFINITION OF A *work-and-turn FORM*: Let us say that the sheet, when folded, will comprise thirty-two pages. The form, which is composed of thirty-two pages, is printed on one side of the sheet. The sheet is then turned over from *right* to *left*, i. e., the right side of the sheet is turned over to the left side with the unprinted side facing up and the same form is then printed on the blank side. Thus, the pages on the *right side* automatically back up the pages on the *left side*. It is then cut through the center, and each half when folded contains the complete thirty-two pages.

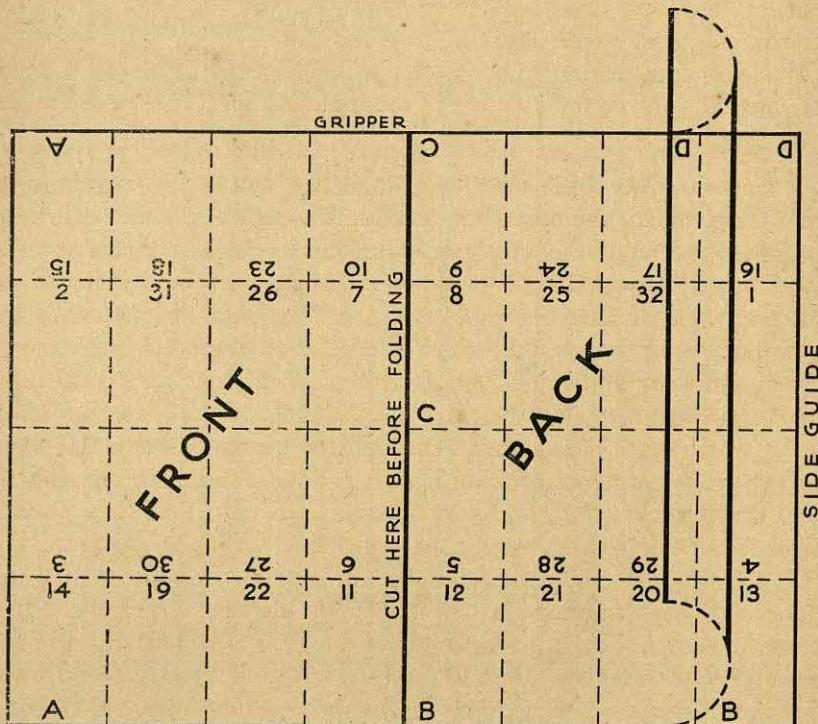


Diagram of a Work-and-Turn Form

Another method employs what is known as a *sheetwise form*. With this method, sixteen pages, let us say, are printed on one side. Then a second sixteen-page form is printed on the reverse side. This means that if only one form had been locked up, the sheet when folded would be either an *outside* or an *inside* form, and sixteen pages on the reverse side of the sheet would be blank.

PROOFREADING AND COPY-PREPARATION

The following plan illustrates the numerical sequence of a sixteen-page sheetwise form, which makes thirty-two pages when printed on two sides. The *outside* pages are printed first. The sheet is then reversed for the printing of the *inside* pages.

Outside Form

1; (2 blank), (3 blank); 4, 5; (6 blank), (7 blank); 8, 9; (10 blank), (11 blank); 12, 13; (14 blank), (15 blank); 16, 17; (18 blank), (19 blank); 20, 21; (22 blank), (23 blank); 24, 25; (26 blank), (27 blank); 28, 29; (30 blank), (31 blank); 32.

Inside Form

(1 blank); 2, 3; (4 blank), (5 blank); 6, 7; (8 blank), (9 blank); 10, 11; (12 blank), (13 blank); 14, 15; (16 blank), (17 blank); 18, 19; (20 blank), (21 blank); 22, 23; (24 blank), (25 blank); 26, 27; (28 blank), (29 blank); 30, 31; (32 blank).

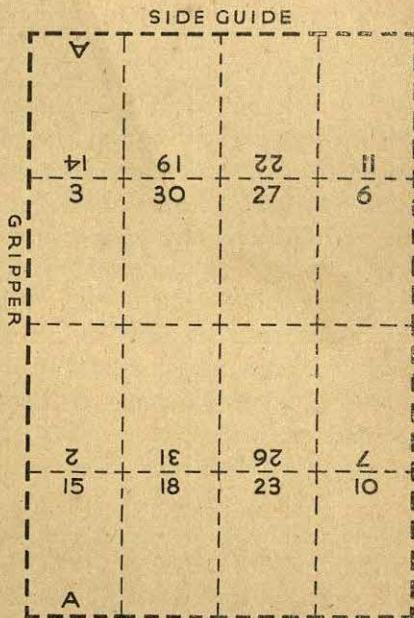
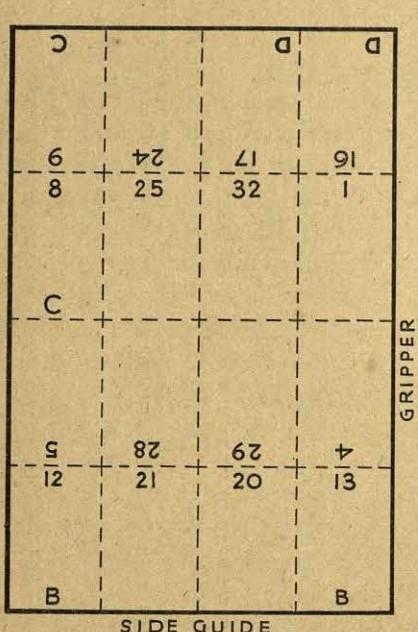


Diagram of a Sheetwise Form

To check the numerical order of a sheetwise form printed on one side of the sheet only, the sheet should be folded according to the foregoing diagram, showing the imposition of an *outside* and an *inside* form.

(b) *Checking cuts.*—The checking of cuts on the press-sheet is of tremendous importance. Cuts may be wrong entirely, they may be turned upside down, or they may be placed on the wrong side of the page. Occasionally an advertiser will instruct the publisher as follows: *Use cut from*

January issue of 1938, p. 89. If possible the reader should obtain a copy of the magazine and check against the illustration in that particular issue. The stonehand or compositor may insert the right cut, but place it in the wrong position on the page. Quite frequently, the pressman will lift a cut out of a page to underlay it in preparation for make-ready; while placing it back in the form he may turn it upside down. Sometimes, at the last minute, the editor will substitute one cut for another to get a better printing result. The cut may resemble the former one, yet be wrong. In short, checking cuts on a press-sheet is painstaking work and should be done with the utmost diligence.

(c) *Verifying the captions of cuts.*—The final reader should spare no pains to check the correct relationship of a caption and its illustration. Occasionally a caption is placed in a certain position on the page before the cut has been furnished. Later, another cut may be substituted having no connection with the caption. This type of error can be caught by noting whether the wording of the caption is an accurate description of the cut or whether it ties in with it properly. There are numerous examples of wrong captions. For instance, one cut may be a picture of a man; opposite may be that of a woman. The cut of the man may have under it the name of the woman or vice versa. Other cases, where the transposition is not so obvious, may require much greater discernment on the part of the final reader. A transposition of descriptive matter under two cuts in a fur catalog necessitated the reprinting of the entire section where the mistake occurred. One of the cuts was that of a mink coat; the other illustrated a seal coat. The final reader had *failed* to note that the captions bore no relationship to their respective cuts.

(d) *Style of heads must be uniform.*—The various styles of heads are: (a) centered head, (b) sidehead, (c) cut-in head, (d) boxed head, and (e) marginal head.

A *centered head* is a headline placed at equal distances from both margins of the page or column.

A *sidehead* is a headline placed at the side of the page or column. It may either be set as a separate line, in which case it is usually set *flush* with the margin of the type page or it may be run in, that is, in a line continuous with the paragraph to which it belongs. Sideheads are set in caps, caps and small caps, small caps, italics, boldface, or boldface italics.

A *cut-in head* is a head placed in a box of white space cut into the side of the type page. It is usually set in different type from the text, and as a rule is placed under the first two or three lines of the paragraph.

A *boxed head* is similar to a cut-in head, but has a rule around it; or it is a head for a column in a ruled table.

A *marginal head* is a head set in the margin, usually opposite the beginning of the paragraph to which it refers. On this page, various styles of heads are illustrated.

Combination Runs

Three times each week we run combination forms of one-color Fotone, printed in black ink on 80-lb. white paper. As an example of Fotone combination economy, 8" x 10" Fotone No-Screen prints cost less than 1 cent each.

This is a centered head

Three Advantages

Silk screen today, however, provides some very definite advantages over other forms of printing.

No screen is used. The finely reticulated surfaces of the gelatin are adequate for producing a print closely resembling a photograph.

EDITORS' NOTE: This advertising production man's legal guide is one of the new handy statistical charts for *Production Yearbook* readers.

These are sideheads

ish republicans. A few days ago Serrano Suner put the responsibility where it belongs, on Behind the Latest the "men of Cable News wealth," who are the real intrigues against the Falange and by their greedy attitude are sabotaging the new

This is a cut-in head

**JUST
SEND
NAME**

I WANT you to know the almost uncanny heating action of this speedy water-heating invention. Write quick for my SAMPLE OFFER — a postcard will do. Get an actual Sample SPEED KING for demonstrations. You can make plenty of cash as my agent. HURRY! Big season starting now. SPEED KING solves the hot water problem when furnaces shut down. Act quick and I'll show you how to make the fastest money of your life. L. B. Berminghoun, Salesmanager.

| Model | Power | Purchase Price of Unit |
|-------|----------|------------------------|
| 2 | Electric | \$750.00 |
| 4 | Hand | 125.00 |

These are boxed heads

**WHAT THEY
ARE**

A film of paint or ink forming a picture or design, always in several layers, built up on a paper backing, from which it may be removed easily through the use of water.

This is a marginal head

PRACTICAL WORK OF PROOFREADING

The reader must make certain that the headings are uniform. In the following example the style of the sideheads is caps and small caps *underscored*. Note that one of the sideheads is *not* underscored.

THE OUTLOOK. The business outlook is predominantly favorable, although at least three important factors are working on the side of caution. One is statistical, another political and a third psychological.

BETWEEN TWO WORLDS. In any case the problem is real and can be summed up in three sentences: Socratic style, except that the logic ends disconcertingly in a question instead of a conclusion.

A HARMFUL DOCTRINE. The worst thing that could happen is for this fear to prevail because it would lead inevitably to the very thing feared — a revival of huge Government spending on the simple theory that we cannot go along without it.

LETTER FROM A COUNTRY BANKER. A letter recently received from a banker in a small southern town draws a clear, intimate picture of one phase of the business outlook.

Note missing rule under sidehead in third paragraph

(e) *Checking of forms printed in duplicate.*—Large orders of booklets or pamphlets are usually printed in duplicate and occasionally in triplicate or quadruplicate, commonly described as *2 up*, *3 up*, or *4 up*. Whether the pages are printed from type or from type and plates, the reader should make sure that the original and duplicates of each page are alike in typography and spacing, that the pages are not battered, that they contain no typographical errors, and that their position on the sheet is correct. If a correction has been made in a page, check the error not only on the original but on *all* of the duplicates of that page.

(f) *Checking initials, display lines, ornaments and rules that are to be printed in color.*—Whenever certain portions of a page are to be printed in an additional color, the reader should, if possible, obtain the color layout or *dummy* so that he may check the color scheme. The most accurate method is to strike in the colored sections on the black form, from which the reader can check against the dummy. If the colored press-proof has not been furnished, the colored sections, proved on French folio or glassine, can be used by the reader to gauge the accuracy of the matter that is to be printed in color.

Among the many items that are printed in color are rules above and below running heads, centered heads, initials, sideheads, display lines,

ornaments, centered rules, cuts, borders around pages, trademarks, tint blocks, lines centered in a mortise, firm name and address, and the first letter of each word in a display line. When a job is broken up for color, mistakes can happen easily. That is why the reader should be quite careful in checking the accuracy of everything on a press-sheet that is to be printed in color.

(g) *Final reading of magazines.*—The final reader of press-sheets on various types of publications has numerous details to check, many of which are part of a regular routine. However, there are some items that are of sufficient importance to be included herein.

First: Check the name of the magazine, the date and the page number. These vary according to the style, a sample of which should always be available to the proofreader. The main object is to see that the date and page number are correct and that their position follows the style of the magazine.

Second: Always read the copyright paragraph against the copy of a previous issue. This paragraph is usually found at the top or bottom of the contents-page, and usually includes the volume number, number of month or week of publication, current date, officers' names, and post-office entry data.

Third: Check the contents-page against the pages to which the contents refer for the title of article or story, name of author, and page number. Also make sure that volume number, number of month or week of publication and current date in the contents section agree with that in the copyright paragraph previously noted.

Fourth: If the magazine has an advertising index, verify the current date and then check the display advertisements against the page numbers in the index.

Fifth: The material on the front page of the outside cover must check accurately with the contents-page, namely, name of magazine, current month or week and year. The back edge usually contains, from the top reading down, month or week, year, title of magazine, volume number and number of month or week. If the front page features an article, specifying the page where it is to be found, the reader should check its accuracy against the press-sheet.

Proofreading of Advertisements

In recent years, in the larger cities throughout the country, there has evolved, within the graphic arts, a highly specialized service termed *advertising typography*. This service is rendered by efficient craftsmen who have become recognized as *advertising typographers*. These composition plants,

PRACTICAL WORK OF PROOFREADING

in the main, are supported by local and national advertising agencies for whom the plants set up the thousands of advertisements that are published yearly in the magazines and newspapers in the United States and in other parts of the world.

Advertising typographers have grown concurrently with advertising agencies because, right from the beginning, they complemented each other's needs. The advertising agencies demanded a high standard of typography in the composition of their advertisements. The advertising typographers met this demand by equipping their plants with modern and beautiful type faces. The result of this co-operative effort was the creation of advertisements in which were subtly blended the principles of harmony and legibility; tone and contrast; proportion, balance and spacing; and appropriate ornamentation.

Despite the beauty of the typography, one element at first was absent in the service rendered by typographers to agencies, and that was accurate proofreading. And so to supply this basic need there arose a new specialty in the graphic arts, namely, the "Ad-Reader."

The ad-reader reaches his highest technical development in a large advertising-composition plant, where he is called upon to proofread a great variety of advertisements covering many industrial fields. However, the ad-reader, who combines this specialty with other types of proofreading, may also be found in the composing-rooms of newspapers, publication plants, commercial and job printing offices, and the private printing plants of large organizations.

At all times the ad-reader's objective should be *absolute accuracy*. He should realize that the income from advertising is the lifeblood of newspapers or magazines; that advertising, on the whole, is expensive; and that neither the advertiser nor the newspaper or magazine publisher will tolerate mistakes. The cost of an advertisement ranges from a few dollars to as much as fifteen thousand dollars for a single insertion. So if a mistake occurs in a name, a description, or a price, the advertiser can legally refuse to pay for the advertisement, or demand a free insertion in the following issue, causing a great loss in revenue to the printer or publisher. You can now readily understand why the position of ad-reader is one of grave responsibility.

Whether the proofreader specializes in the reading of advertisements or whether it is but a part of his miscellaneous routine, the fundamental proofreading principles underlying this specialty are universal.

The Ad-Reader's Attitude. The attitude of the ad-reader should be neither pessimistic nor optimistic. With a full realization that he is dealing primarily with human shortcomings, his job is to search diligently for errors, which he will surely find if he takes his work seriously. The efficient

ad-reader is usually a person of character. He is honest, conscientious, alert, and takes nothing for granted. If instructions are not explicit, if the copy is not legible, if cuts have not been furnished, if anything is at all questionable, he makes inquiries; he does not merely feel optimistic that everything will turn out all right. He makes certain that nothing will *get by* him that is wrong.

What the Ad-Reader Should KNOW and DO. There are definite steps and a prescribed routine — based on the collective experiences of thousands of proofreaders past and present — which should be followed if the ad-reader is to attain a high degree of accuracy and productiveness. The following data comprise virtually everything this writer has learned about ad-reading during the last quarter of a century, and if assimilated should be helpful in enabling the reader to expand his knowledge.

1. *The Copy.*—The copy of an advertisement should be given as much care as the proof. See that the copy lies flat on the desk. Examine the edges; sometimes pasted inserts, top, bottom or on the sides, have been turned in so neatly that they have been overlooked. Note instructions as to size of ad, style and sizes of type faces and dimensions. If the copy has illustrations, note position of captions and whether the cuts are to go on the left or right of the ad. The dimensions are usually specified by, first, the width and then the depth. *Set ad two inches by four inches* means two inches wide and four inches deep. *Set ad four inches by two inches* means four inches wide and two inches deep. Note two examples of ads, illustrating foregoing dimensions, on page 235.

2. *The Layout or Dummy.*—As a general rule, a prepared advertisement is composed of the copy and a layout or dummy, which is a sketch on paper or cardboard, showing the border, illustrations, display lines and sometimes the corner coupon. The layout is drawn to the exact size of the ad, and it is so prepared that the compositor can follow it accurately. The reader should examine the layout closely to see if the copy is in agreement with it. If sizes and styles of type are specified, note them particularly. Also note style of border and position of cuts.

If the wording on the layout varies from that on the copy, the latter should be considered as correct, since the layout-man in transcribing from the copy is likely to be inaccurate. The layout may contain copy in addition to that furnished on a separate sheet. This should be particularly noted, as the compositor may overlook it in setting the ad. Also note position of *blocked* matter, which may be marked *A, B, C*, etc. Layout may indicate that text is to be set flush or with a hanging indentation, or it may direct that the text be set flush to right. Watch also for directions whether text is to be set single or double column. In addition, watch for symbol or trademark, copyright line, and key number of ad.

Current Offerings

- 2 Model A Kelly Presses each complete with extension delivery, trucks, rollers, chases, electrical equipment
No. 1 Kelly, 22 x 28 Unit
Miller Major No. 4019 and Miller Simplex Automatics
No. 3 Miehle No. 9929, Dexter S.P. Feeder No. 5969, C.E.D.
2—4/0 Miehles, 62", Dexter Feeders, C.E.D.s. spiral gears
5/0 Miehle 65" No. 10567, Dexter S.P. Feeder, No. 5060, extension delivery, A.C. 60 cycle electrical equipment
2 Model C Intertypes, 8 extra Intertype full length mags
4 Mergenthaler Linotypes, Models 8, 18, 19, 25

New Steel Imposing Table 39 x 63 with rabbeted iron top, including 286 steel galley 8 $\frac{3}{4}$ x 13. Special \$268

TYPE & PRESS of ILLINOIS
220 South Jefferson • Chicago

This ad is two inches wide by four inches deep

Campaign and Election Specials

Goes Presidential Blotter . . . Election Booklet and Blotter . . . Willkie, Roosevelt and McNary Matted Portraits* . . . and other Willkie and McNary specials . . . timely and salable NOW! Write for free samples* and full information . . . today.

*Matted Portrait Samples ONLY—25 cents each postpaid.



Surrey, Ltd.

509 Fifth Avenue
At 42d St. (2d fl.)

142 E. 42d St.
Opp. Chrysler Bldg.

This ad is four inches wide by two inches deep

3. The Proof.— Now that you have examined the copy and the layout, the next and final step is to read the proof of the ad.

First: Measure the ad to see that it conforms to the specifications on the copy or layout. See that instructions have been followed as to boldface, lightface, etc.; also whether text follows specified style, such as regular paragraph indentation, flush paragraph, or a hanging indentation. Check border, cuts, captions under cuts, initial letters, column width of text, and watch trademark: if name of firm appears on cut, see that it reads exactly as firm name set in display type.

Second: If name of product or firm name appears several times in ad, see that spelling is accurate and that style of typography is uniform. Read for typographical errors, broken letters, doublets, wrong divisions, lines out of center, wrong fonts, unequal spacing, transposed lines, words spelled inconsistently, errors in proper names, dates, figures, street address, city, telephone number, description of product, and comparative prices of merchandise.

Third: When a return coupon appears as a corporate part of an ad, be certain that matter within coupon coincides with the text. The following illustration indicates what may happen if the firm name within the coupon is not checked against the firm name in display type.

ANIMATED, THREE-DIMENSIONAL DISPLAYS FOR BANKS

Pre-selected displays promote different bank services through twenty-four rental units per year at minimum cost and effort. For windows or counters.



Bank Display Service

*Name spelled
two ways?*

(Tear out and mail coupon)

GARDNER BANK DISPLAY SERVICE
477 Melwood Street, Pittsburgh, Pa.

Please send descriptive literature.....

Please have representative call.....

Name..... Title.....

Bank.....

City.....

Note discrepancy in spelling of firm name

Fourth: The ad-reader should be able to recognize some of the outstanding display types used by advertising agencies, typographers, printers, and publishers in the composition of advertisements, broadsides, catalogs, etc.

MODERN TYPE FACES

AIRPORT

Alternate Gothic No. 3
Antique No. 1
Antique No. 1 Italic
Antique No. 3
Astrée Roman
Baskerville
Baskerville Italic
Baskerville Bold
Benedictine Book Italic
Bernhard Gothic Heavy
Beton Bold
Beton Bold Condensed
Beton Extra Bold
Beton Medium
Beton Medium Italic
BETON OPEN
Beton Wide
Binny Old Style
Bodoni
Bodoni Italic
Bodoni Black
Bodoni Black Ital
Bodoni Bold
Bodoni Bold Italic
Bodoni Bold Condensed
Bodoni Book
Bodoni Book Italic
Bodoni Modern

Bodoni Modern Ital

Bookface
Bookface Italic
Cairo Bold *Cairo Bold Italic*
Cairo Bold Condensed
Cairo Extra Bold Cond
Cairo Medium
Cairo Medium Italic
Cairo Medium Cond
CAIRO OPEN
CARTOON BOLD
Caslon Bold
Caslon Bold Italic
Caslon *Caslon Italic*
Caslon Old Face
Caslon No.3
Caslon No.3 Italic
Century Bold
Century Bold Italic
Century Bold Condensed
Century Expanded
Century Expanded Italic
Cheltonian *Cheltonian Italic*
Cheltonian Bold
Cheltonian Bold Italic
Cheltonian Bold Condensed
Cheltonian Bold Condensed Ital
Cheltonian Bold Extra Condensed

| | |
|-------------------------------------|-------------------------------------|
| <i>Cheltonian Bold Ex Cond Ital</i> | Franklin Gothic Italic |
| Cheltonian Condensed | Franklin Gothic Cond |
| Cheltonian Medium | Franklin Gothic Extra Cond |
| <i>Cheltonian Medium Italic</i> | Futura Bold |
| Cheltonian Med Cond | Futura Bold Condensed |
| Cheltonian Wide | Futura Oblique Bold |
| Cloister Black | Futura Demibold |
| Cloister Bold | Futura Medium |
| <i>Cloister Bold Italic</i> | <i>Futura Oblique Medium</i> |
| Cloister Bold Tooled | Garamond Bold |
| Cloister Old Style | <i>Garamond Bold Italic</i> |
| <i>Cloister Old Style Italic</i> | Garamond <i>Garamond Italic</i> |
| Cochin | Girder Heavy |
| <i>Cochin Italic</i> | Girder Light |
| Cochin Bold | Girder Medium |
| Cochin Bold Italic | Gothic No. 3 |
| Corvinus Bold | Gothic No. 13 |
| Corvinus Light | Gothic No. 14 |
| Corvinus Italic Light | Gothic No. 16 |
| Corvinus Medium | Gothic Condensed No. 1 |
| <i>Corvinus Italic Medium</i> | Gothic Condensed No. 2 |
| CORVINUS Skyline | GOTHIC CONDENSED NO. 3 |
| Deepdene Bold | Gothic Wide Bold Face |
| Deepdene Bold Italic | Goudy Bold |
| Deepdene Deepdene Ital | <i>Goudy Bold Italic</i> |
| <i>Engravers Old English</i> | Goudy Oldstyle |
| Eve Heavy <i>Eve Heavy Italic</i> | <i>Goudy Oldstyle Italic</i> |
| Eve Roman <i>Eve Italic</i> | Hauser Script |
| Franklin Gothic | Kabel Black |
| | Kabel Bold <i>Kabel Bold Italic</i> |

| | | |
|--------------------------------|--------------------|---------------------------------|
| Kabel Light | Kabel Light Italic | Nubian |
| Karnak Black | | Old English |
| Karnak Black Ital | | Sans Serif Extrabold |
| Karnak Intermediate | | Sans Serif Medium |
| Karnak Light | | Scotch Roman |
| Karnak Medium | | <i>Scotch Roman Italic</i> |
| Karnak Obelisk | | Stymie Black |
| Kaufmann Bold | | Stymie Black Italic |
| <i>Kaufmann Script</i> | | Stymie Bold |
| LINING VOGUE | | <i>Stymie Bold Italic</i> |
| LINING VOGUE BOLD | | Stymie Bold Condensed |
| Lucian <i>Lucian Italic</i> | | Stymie Light |
| Lucian Bold | | <i>Stymie Light Italic</i> |
| Lucian Open | | STYMIE LIGHT TITLE |
| Ludlow Black | | Stymie Medium |
| Ludlow Black Ita | | <i>Stymie Medium Italic</i> |
| Lydian Lydian Italic | | STYMIE MEDIUM TITL |
| <i>Mandate</i> | | TEMPO HEAVY IN |
| Memphis Bold | | Vogue Vogue Oblique |
| Memphis Bold Italic | | Vogue Bold |
| Memphis Bold Condensed | | <i>Vogue Bold Oblique</i> |
| Memphis Extra Bold | | Vogue Bold Condensed |
| Memphis Extra Bold Cond | | Vogue Condensed |
| Memphis Ex Bold Ita | | Vogue Extra Bold |
| Memphis Light | | Vogue Extra Bold Oblique |
| Memphis Light Italic | | Vogue Extra Bold Condensed |
| Memphis Medium | | Weiss Roman Weiss Italic |
| Memphis Medium Italic | | WEISS INITIALS |
| Memphis Medium Cond | | <i>Zeppelin</i> |
| Modern Modern Italic | | |

List of Terms Used in COMMERCIAL AND JOB WORK

Commercial and job work may be defined as that type of printing other than newspapers, book work, and advertising typography. Because it serves the requirements of business and commerce, commercial printing comprises a wide variety of work, ranging from a label to an immense mail-order catalog.

Announcements. Printed notices of events, such as openings, removals, sales, etc.

Billheads. Printed forms used for merchandise sold or services rendered.

Blotters. Sheets of blotting paper, $5\frac{1}{4}$ inches by $3\frac{1}{4}$ inches, or 9 inches by 4 inches, usually printed on one side for advertising purposes.

Blow-ups. Letters, news items or testimonials enlarged several sizes.

Book Jackets. Outside covers in which books are enclosed, usually printed with attractive typographic notices of books' contents.

Booklets. Small books, commonly bound in paper covers.

Broadsides. Large printed displays running across full width of sheet regardless of fold.

Brochures. Important treatises or essays in booklet form and printed on extra-fine paper, with beautiful typographic effects.

Bulletins. Timely notices or reports to salesmen, office employees or members of an association.

Business Forms. Special printed forms such as answers to specific requests, inter-office forms, etc.

Calendars. Printed cardboard backs, at the bottom of which is attached the calendar pad.

Car Cards. Large sheets of cardboard on which advertisements are displayed; featured in subway and El trains, buses, railway coaches, and streetcars.

Catalogs. Lists of merchandise or enumeration of items with descriptive details, and with or without prices, printed in the form of a book. Pages may be bound intact or in looseleaf form.

Catalog Containers. Various containers, such as envelopes or wrappers, used to enclose catalogs.

Catalog Covers. Different kinds of cover stock in which catalogs are bound.

Certificates. Signifying the ownership of stocks, bonds or other securities.

PRACTICAL WORK OF PROOFREADING

- Charts.** Data either written, tabulated or sketched, such as stock quotations, list prices, production records, etc.
- Circulars.** Printed letters or other forms of advertising sent out by direct mail.
- Checks.** The printing of checkbooks, with the name of the firm in left-hand corner.
- Code Books.** Books containing confidential codes of business firms.
- Counter Cards.** Advertising cards to be displayed on counters of stores.
- Cut-outs.** Distinctive advertising displays with unusual effects.
- Data Sheets.** Sheets containing special information for salesmen or other employees.
- Directories.** Lists of individuals, firms or associations arranged in alphabetical order.
- Display Cards.** Printed cards or posters used for display in shop windows or within stores or shops.
- Dodgers.** Small sheets of advertising matter for hand-to-hand distribution.
- Envelopes.** Name and address printed in upper left-hand corner.
- Envelope Stuffers.** Small circulars, booklets, or folders enclosed in an envelope with business letters.
- Facsimile Letters.** Letters printed to simulate typewritten effect.
- Factory Forms.** Printed forms used in factories for record purposes.
- Financial Statements.** Financial records of firms yearly, semi-yearly, etc.
- Fliers.** Small advertising circulars.
- Folders.** Usually four-page circulars, but often printed so that the fold is adapted to special layout.
- Folding Boxes.** Display advertising on surface of boxes used as receptacles.
- Graphs.** Diagrams or graphs of statistical matter.
- Greeting Cards.** Cards with Christmas, Easter, New Year's Greetings, etc.
- Handbooks.** Small books containing technical directions or data about product or operation of some device.
- House Organs.** Small magazines published by company or association and issued to employees or associates.
- Inserts.** Printed slips placed in packages or small cartons of goods.
- Invitations.** A written request to participate in a social or business function.
- Labels.** Gummed or ungummed sheets of various sizes, printed with directions, firm name, and affixed to packages, bottles, cans, etc.

PROOFREADING AND COPY-PREPARATION

- Letterheads.** Sheets of writing-paper, usually $8\frac{1}{2}$ by 11 inches, with a printed heading.
- Lodge Notices.** News about lodge affairs sent to members.
- Looseleaf Forms.** Sheets containing data pertaining to office management.
- Mailing-Cards.** Announcements or advertisements printed on cardboard to be sent by mail.
- Manuals.** Technical data about plant procedure printed in booklet form.
- Membership Lists.** Members of associations or societies arranged in alphabetical order.
- Menus.** Single sheets or folders, printed on cardboard, containing restaurant bill of fare.
- News-Letters.** Reports sent to customers by business firms and other organizations.
- Office Forms.** Standard forms used in business offices to facilitate correspondence.
- Order Books.** Records of purchases in book form.
- Pamphlets.** Small leaflets with brief printed message.
- Paper Bags.** Containers, made of paper, with advertisement of firm printed in front.
- Portfolios.** Collections of printed specimens displayed on separate sheets within a folder.
- Postal Cards.** Official government mailing-cards, either single or with reply-card attached.
- Posters.** Announcements or advertisements printed on a large sheet and displayed on walls, boards, or store-windows.
- Price Lists.** Folders or booklets containing prices of goods or materials.
- Programs.** Printed cards or booklets with description of an event or social function, as a ball program or theatre program, the larger ones consisting largely of advertisements.
- Prospectuses.** Descriptions of plans or proposals in the form of a folder or book.
- Questionnaires.** Lists of questions mailed to certain groups, the answers to which are necessary for investigation purposes.
- Rate Sheets or Rate Cards.** Sheets or cards containing advertising rates.
- Recipe Inserts.** Single sheets or folders inserted in packages of foods or condiments describing new recipes.
- Reports.** Monthly or yearly résumés issued by heads of companies, business firms, or government agencies.

PRACTICAL WORK OF PROOFREADING

Reprints. Duplicate copies of special articles which have appeared in certain publications.

Ruled Forms. Ruled sheets with boxed headings in which are printed various items pertaining to business records.

Sales Manuals. Booklets containing specific instructions from a company to its salesmen.

Sample Cards. Cards on which are fastened samples of various materials, such as cloth, jewelry, artificial flowers, etc., with printed descriptions.

Schedules. Folders or booklets in which are outlined plans of operation or certain procedures, as the schedule for the construction of a building.

Show Cards. Large cards used for window- or counter-display.

Surveys. Detailed reports of definite plans or projects.

Tariff Sheets. Rates of mileage from one city to another as worked out by railroads or bus lines.

Timetables. Time schedules of trains, buses, planes, and tides.

From the foregoing list of jobs that come within the province of commercial printing, it can be readily perceived that the proofreader should be versatile enough to cope with an unlimited variety of job work. In contrast with the reader in a newspaper or publication proofroom, the commercial proofreader's job is one of greater responsibility. Newspaper and publication reading is, in certain respects, specialized and follows a definite pattern. Job reading, on the other hand, has infinite variety, one job seldom resembling another.

Moreover, the commercial reader, in the majority of shops, is the only reader employed and must do all of the proofreading from the first galley- or page-proof to the final O.K. of the press-sheet.

Qualifications of a Commercial Proofreader. In addition to the requirements that previously have been defined, the commercial and job-reader should have had some experience as a compositor. However, if you have not had this experience, you can assimilate a great deal of data by studying this section intensively and applying your newly acquired knowledge to your daily routine. Remember, the efficient job-reader knows that the technical elements of commercial printing are of vital importance. He is also aware that without this knowledge his opportunities for advancement are definitely limited. The remainder of this section explains and illustrates the various phases of commercial proofreading. If you would expand your knowledge, give it your undivided attention.

The Job-Ticket. Regard the job-ticket as an indispensable part of the job you are to proofread. Examine the ticket carefully and you will find data similar to the following:

1. Description of the job, quantity, size of the flat sheets, and dimensions of the trimmed pages.
2. Number of halftones and line-cuts, if any; if the pages are to be plated, electrotypes will be specified.
3. Stock will be fully specified, i.e., kind, size, weight, color and grain of paper. If the job includes two or three different kinds of stock, the items will be fully described.
4. If stock is to be ruled, ticket will describe kind and color of ruling, position of ruling, and whether paper is to be ruled on one or two sides.
5. Composition is fully described, which description should be carefully studied. Note following instructions: (a) Set text upright or oblong with dimensions specified; (b) Type: Foundry, Inter-type or Linotype, Monotype or Ludlow. Specify various styles and sizes of type.
6. Impose, for instance, 32 pages in one form. Sheet to work and turn or work and tumble; or lock up two forms of 16 pages in each, sheet to print sheetwise. Cover to print on all four pages. Pages 1 and 4 in two colors; pages 2 and 3 in one color.
7. Presswork instructions will reveal number of forms; number of pages in a form; kind of imposition; color or colors of ink; size of press or presses to be used; whether or not job is to be slip-sheeted; press perforation; numbering; scoring; and instructions as to any changes to be made after a certain number of sheets have been printed.
8. Binding instructions are quite important. How is the sheet to fold: (a) short way; (b) long way? How are the pages to be bound: (a) saddle-stitch; (b) side-stitch; (c) mechanical; (d) sewed? Is the job to be padded: (a) how many sheets to pad; (b) how many pads? Are sheets to be collated: How many sheets to a set? Specify sequence of colors. Are sheets to be perforated: (a) round hole; (b) flat perforation? Are sheets to be scored?
9. Delivery instructions include: (a) Ship direct to customer; (b) ship part to customer and remainder to dealers.

PRACTICAL WORK OF PROOFREADING

10. Send galley-proofs and page-proofs, special delivery, direct to customer at home office. Address envelope: *Attention of Production Manager.*

A representative job-ticket, used by one of the largest printing concerns in New York City, has been reproduced on page 246. This job-ticket is worthy of one's earnest consideration, for it includes virtually all factors that require the attention of the proofreader.

By noting the various items on the following sample job-ticket, or on similar tickets as described and enumerated on page 244, the reader becomes familiar with the details of miscellaneous job work and can *follow through* efficiently.

Let us now discuss the procedure involved in proofreading job work.

First: Study the layout and instructions that accompany the copy. Note position of cuts, style of headings, what type of borders have been selected, and kind of ornaments. If job is to be printed in two or more colors, observe closely what part of the text is to print in color and what portion is to be in black.

Second: Now check the page-proofs against the layout and copy to make sure that instructions have been followed. Check width and depth of each page. If page numbers have been specified, check accuracy of position and numerical sequence. When perforation is indicated across the page, see that there is ample space provided above and below.

Third: See that the initial has the right tone and symmetry, that type faces harmonize, that subheads are all uniform, and that spacing between lines is equalized. While proofreading follows along the same pattern as has already been treated exhaustively, there are, however, certain factors that are specially applicable to a varied line of commercial and job work. Proofreaders, and those who intend to become readers, should study intensively the following suggestions and examples.

Note improvement in appearance when hanging indentation is used for items in numerical order:

1. Metal surfaces very readily accept printing ink which they easily carry over onto the paper by contact print.

2. The only exception to this is mercury; that, to the contrary, repels the ink more thoroughly than metal plates.

Regular paragraph indentation

1. Metal surfaces very readily accept printing ink which they easily carry over onto the paper by contact print.

2. The only exception to this is mercury; that, to the contrary, repels the ink more thoroughly than metal plates.

Hanging indentation

| CUSTOMER | | | DATE | Job. No. | | |
|---------------------|------------------------|----------------------|----------------------|-------------------------|-----------------------------|-----------------|
| | | | Customer's Order No. | Reference No. | | |
| QUANTITY | | | No. of Pages | and Cover
Self Cover | Upright
Oblong | Estimate
No. |
| | | | DESCRIPTION | | | |
| Trimmed | Page or
Folded Size | x | Bleed
No Bleed | | | |
| Trimmed Cover Size | | x | Bleed
No Bleed | Flush | Overhang | |
| Style and Type Size | | | | | | |
| Proofs to | | | | | | |
| From | | | | | | |
| Cover | No. of Sets | Mould | Face | Patches
Shells | Patterns
Route for Color | |
| Text | No. of Sets | Mould | Face | Patches
Shells | Patterns
Route for Color | |
| Inside | Sheets | x | () | Furnished by | Cost.
P. P. | |
| Cut | Sheets | Out— <u>to</u> —Size | x | = | Deliver to | |
| Cut | Sheets | x | () | | Furnished by | Cost.
P. P. |
| Cut | Sheets | Out— <u>to</u> —Size | x | = | Deliver to | |
| Cut | Sheets | x | () | | Furnished by | Cost.
P. P. |
| Cut | Sheets | Out— <u>to</u> —Size | x | = | Deliver to | |
| Cut | Sheets | x | () | | Furnished by | Cost.
P. P. |
| Cut | Sheets | Out— <u>to</u> —Size | x | = | Deliver to | |
| Cover | Sheets | x | () | | Furnished by | Cost.
P. P. |
| Cut | Sheets | Out— <u>to</u> —Size | x | = | Deliver to | |
| Press | Forms | Pages | W & T
Sheetwise | Size | x | Ink |
| Press | Forms | Pages | W & T
Sheetwise | Size | x | Ink |
| Press | Forms | Pages | W & T
Sheetwise | Size | x | Ink |
| Press | Forms | Pages | W & T
Sheetwise | Size | x | Ink |
| Press | Forms | Pages | W & T
Sheetwise | Size | x | Ink |
| Press | Forms | Pages | W & T
Sheetwise | Size | x | Ink |
| Send to: | | | | | | |
| Pack & Ship | Binding | Band in Lots of | and Pack in | Cartons/Cases/Bundles | Ship to | |
| | | Wrap in Lots of | and Pack in | Cartons/Cases/Bundles | | |
| | | Tie in Lots of | and Pack in | Cartons/Cases/Bundles | | Via |
| | | | | | | Prepaid/Collect |

Reproduction of Standard Job-Ticket Used by the Publishers Printing Company
of New York City.

PRACTICAL WORK OF PROOFREADING

Note below the wrong and right methods of spacing a centered head:

The "New Approach" to Selling Offset Lithography

This report, however, is concerned not so much with general conditions in the industry, and its future needs, as with the methods in use today by progressive firms to get business.

Too much spacing of
centered head

The "New Approach" to Selling Offset Lithography

This report, however, is concerned not so much with general conditions in the industry, and its future needs, as with the methods in use today by progressive firms to get business.

Not enough spacing of
centered head

The "New Approach" to Selling Offset Lithography

This report, however, is concerned not so much with general conditions in the industry, and its future needs, as with the methods in use today by progressive firms to get business.

Centered head is now
correctly spaced

Note improvement in lines of text when leaders are used:

| | |
|---------------|-----------|
| Hypo | 32 ounces |
| Potassium | 4 ounces |
| Water to make | 1 gallon |

Without leaders

| | |
|---------------------|-----------|
| Hypo | 32 ounces |
| Potassium | 4 ounces |
| Water to make | 1 gallon |

With leaders

Do not permit a word to be set two ways on the same page. See following example:

You may send me a copy
of

"COMMODITIES IN INDUSTRY"

The 1940 Commodity Year Book

The price to be \$7.50 per copy.

Name.....

Address.....

THE 1940 COMMODITY YEARBOOK — COMMODITIES IN INDUSTRY

Watch out for same word set two ways

PROOFREADING AND COPY-PREPARATION

The one-word and two-word form in the same article should be made consistent. Note illustration below:

Selecting Typefaces.

The typographic problem is one that is largely of interpretation, involving:

1. Choice of type faces.
2. Sizing type to fill space accurately.

Selecting the best faces for text and display is a matter requiring the keenest judgment and a wide familiarity with type faces. Many factors, some of them at times conflicting, enter into the choice.

Watch out for words set two ways in text matter

Observe improvement of paragraph indentation over flush indentation:

1. Be certain the buyer knows your name and affiliation. It doesn't hurt to tell him both until he knows you well.
2. If you expect your samples to impress the prospect, be sure they fit his requirements.
3. Personalize your company and let the buyer feel you are part of it and not an outsider.

Flush indentation

A short line or *widow* preceding a paragraph is considered poor typography. Note improvement in following examples:

things, show things.

In conclusion, may I be permitted to emphasize the old Chinese proverb: "One picture is worth more than five thousand words."

Showing line with *widow*

Uneven spacing is a serious defect in commercial printing. Note following examples and corrections thereof:

NEGATIVE:

The image photographically formed by exposure and development in which the tone values are the opposite to those on the copy or the object photographed.

Improper line spacing

1. Be certain the buyer knows your name and affiliation. It doesn't hurt to tell him both until he knows you well.

2. If you expect your samples to impress the prospect, be sure they fit his requirements.

3. Personalize your company and let the buyer feel you are part of it and not an outsider.

Paragraph indentation

things, show things, and sell things.

In conclusion, may I be permitted to emphasize the old Chinese proverb: "One picture is worth more than five thousand words."

Widow has been eliminated

NEGATIVE:

The image photographically formed by exposure and development in which the tone values are the opposite to those on the copy or the object photographed.

Line spacing has been corrected

PRACTICAL WORK OF PROOFREADING

The longer etching is prolonged, the smaller each dot becomes, and the lighter the value of the etched area. There would still be the same number of dots per square inch as the tone becomes lighter with longer etching. Further etching "eats away" all dots.

Incorrect line spacing

Note the following error caused by a lack of correlation between footnotes and references to them in text. It will be observed that there are nine references and ten footnotes referring to them. Obviously there is one footnote too many.

In rotogravure, as now practiced,¹ continuous tone positives (on dry plates or films) are exposed on sensitized carbon tissue² (previously exposed under a rotogravure screen), thus resulting in a continuous tone negative carbon image.

Ernst Rolffs had patented³ (1899) a process of producing screened intaglio cylinders by photomechanical procedure. Rolffs, however, was antedated (1891) in his use of a cross-line screen for gravure surfaces by Adolf Brandweiner,⁴ who suggested sensitizing cylinders with bichromated albumin.

Eder⁵ outlines the Rolffs-Mertens activities in considerable detail; it merely remains for us to say that the term *rotogravure* was not of Klic coinage. The Dultgen process has been

The longer etching is prolonged, the smaller each dot becomes, and the lighter the value of the etched area. There would still be the same number of dots per square inch as the tone becomes lighter with longer etching. Further etching "eats away" all dots.

Line spacing has been corrected

patented in the United States⁶ and Great Britain,⁷ and has been used since 1938.

Next under consideration is the Henderson process,⁸ the invention of Charles L. Henderson, Executive Engineer of the Kimberly-Clark Corporation, Neenah, Wisconsin.

The apparatus has been patented⁹ by Huebner and forms one of the equipment units in his process.

¹ Graphic Arts Monthly, 8, July, 1936, 12, 14, 16, 40-43.

² Briefly described, this is paper coated with a mixture of gelatin and pigments, and rendered light-sensitive by immersion in a solution of potassium bichromate.

³ G.P. 129,679, June 15, 1899.

⁴ Photographische Korrespondenz, 1892, 1.

⁵ J. M. Eder, Heliogravüre und Rotationstiefdruck (Wilhelm Knapp), 1922, 91-109.

⁶ U.S.P. 2,096,794, October 26, 1937.

⁷ B.P. 494,157, October 17, 1938.

⁸ Penrose Annual, 41, 1939, 115-118.

⁹ Penrose Annual, 42, 1939.

¹⁰ U.S.P. 2,148,558, February 28, 1939.

Footnotes do not agree with reference numbers

Observe at the top of the next page how the error in the enumeration has been rectified. Reference 10 in the text becomes No. 9; footnote 9 is deleted; and footnote 10 becomes No. 9.

PROOFREADING AND COPY-PREPARATION

The apparatus has been patented¹ by Huebner and forms one of the equipment units in his process.

¹ *Graphic Arts Monthly*, 8, July, 1936, 12, 14, 16, 40-43.

² Briefly described, this is paper coated with a mixture of gelatin and pigments, and rendered light-sensitive by immersion in a solution of potassium bichromate.

³ U.S.P. 129,679, June 15, 1899.

⁴ *Photographische Korrespondenz*, 1892, 1.

⁵ J. M. Eder, *Heliogravüre und Rotationsstießdruck* (Wilhelm Knapp), 1922, 91, 109.

⁶ U.S.P. 2,096,794, October 26, 1937.

⁷ B.P. 494,157, October 17, 1938.

⁸ *Penrose Annual*, 41, 1939, 115-118.

⁹ U.S.P. 2,148,558, February 28, 1939.

Footnotes now agree with reference numbers

Indentions should be given painstaking attention. Note following defect in paragraph 3 and corrected line.

1. *How much material must be presented?*
2. *Are illustrations and type matter relatively equal in sales importance? Is message mainly attention-getting, or mainly informative?*
3. *What kind of illustration best fits the purpose?*

Inconsistent indentation

1. *How much material must be presented?*
2. *Are illustrations and type matter relatively equal in sales importance? Is message mainly attention-getting, or mainly informative?*
3. *What kind of illustration best fits the purpose?*

Indentions are now consistent

The following examples illustrate various kinds of inconsistencies in spelling that should be given careful study.

FIGURE 5: Black and white cuts tell the story simply, convincingly and beautifully in this story of "Wheat" for children, a WPA booklet by Anne Merriam Peck.

Illustrated by Anne Merriman Peck, and published in the New Reading Materials Program of the New York City Board of Education

Check mailing lists by use of Form 3547 or by typing names on 3 x 5 cards and mailing to various post-offices.

If shipping advertising into Canada get post office sheet 129.

Study of abstract concepts like Mondrian's study of composition aids the graphic

being one early under the influence of modern abstract purists like Modrian and van Doesburg, is now, in turn,

PRACTICAL WORK OF PROOFREADING

| | |
|----------|------|
| Kaufman | |
| Script | |
| 10 | 3.12 |
| 12 | 2.84 |

| | |
|----------|------|
| Kaufmann | |
| Bold | |
| 10 | 2.85 |
| 12 | 2.58 |

| | |
|-----------------|--|
| Wedgwood—S. M | |
| Champion | |
| Wedgwood Plater | |
| Champion | |

| | |
|------------------|--|
| Verigood—C. S. M | |
| Albermarle | |
| Reliance—C. M. S | |
| Albermarle | |

tion, often is included when the tonal gradation of the copy is too abrupt.

subject—which must be reduced from actual graduation of tones, to small

Stiring Views Nazi Air Claims As Bait to Draw Italy Into War

Admiral Says Defense Against Planes Will Be Devised Just as U-Boats Were Stopped in World War; Declares Navy's Day Is Far From Over

By Admiral Yates Stirling, Jr.

Short captions, centered, in boldface type, do not take a period at end of line. Note lines with and without periods.

TOP: Light positions for ordinary copy.

BOTTOM: Light positions for projection copy.

TOP: Light positions for ordinary copy

BOTTOM: Light positions for projection copy

The ampersand, or short *and* (&), should not be used as a conjunction in headings.

Developing & Fixing

Developing and Fixing

Note improvement in emphasis (right) when name of publication is set in italics.

British and Colonial Printer

British and Colonial Printer

British Journal of Photography

British Journal of Photography

The following error is an anachronism, that is, the dating of an event before it could possibly have happened. As the invention of movable types dates from 1440 to 1450, the figure 14th should be 15th.

All of the printers from the 14th through the 17th century had to be contented with what earth colors were then at their disposal.

All of the printers from the 15th through the 17th century had to be contented with what earth colors were then at their disposal.

PROOFREADING AND COPY-PREPARED

One of the most common of errors is the substitution of *providing* for *provided*, which, in the construction to the right, is a conjunction and not a present participle.

At this point, gravity neutralizes centrifugal force providing the centrifugal speed of the plate is reduced.

At this point, gravity neutralizes centrifugal force provided the centrifugal speed of the plate is reduced.

Note improvement in emphasis when phrase is compounded properly.

1. One step method—
Halftone color separation negative.
2. Two step method (correction work on a or b only)
3. Counteretching operation

1. One-step method—
Halftone color-separation negative.
2. Two-step method (correction work on a or b only)
3. Counter-etching operation.

The error below is one of timeliness. Since the book in which this item appeared was published in 1941, the tense had to be changed to conform with the year of issue.

In October, 1940, it will have rounded out fifty-two years of continuous organized association service in the Lithographing Industry.

An untimely item

In October, 1940, it rounded out fifty-two years of continuous organized association service in the Lithographing Industry.

Item now is timely

The following captions appeared under cuts on different pages. Note that the name is spelled two ways. This is a serious fault and should be queried to the customer.

KIMBLE CONTROL

Keep clean; oil moving parts occasionally, keep contacts smooth

KIMBALL MOTOR

Showing disassembly for cleaning and greasing ball bearings

In the example below, the italics of the sidehead have been inadvertently continued into the body type. Watch out for this type of error.

Sensitive Material—The camera is
adapted to hold glass plates, dry or wet

Sensitive Material—The camera is
adapted to hold glass plates, dry or wet

Two errors are illustrated in the following lines: (a) The word *published* has two syllables, not three; and (b) the word *their* should be changed to *its*, because the pronoun should be singular in number to agree with its antecedent, *company*.

The following plan published through the courtesy of the Eastman Kodak Company from their booklet.

The following plan pub-
lished through the courtesy of
the Eastman Kodak Company
from its booklet.

PRACTICAL WORK OF PROOFREADING

Wrong Captions Under Cuts.—The wrong caption under a cut is an error of so grave a nature that it usually makes the book or booklet utterly useless. The proofreader should spare no pains to correlate the reading matter with the cut under which it appears. Mechanical reading of captions—that is, checking them merely to make sure that they agree with the layout or copy—is a practice that may lead to serious consequences. The reader should constantly bear in mind that pasting of cuts on layouts and preparing the captions for these cuts are not always done accurately. For this reason unusual care should be exercised by the proofreader to assure the correct relationship between cut and caption.

The following two examples on pages 254 and 255, respectively, indicate pointedly what might happen when captions have been misplaced on the layout. *Illustration No. 1* shows two models. The girl on the left is wearing a caracul coat, the one on the right a beaver coat. The *left* caption, however, describes the beaver coat, while the caption on the *right* refers to the caracul.

Illustration No. 2 shows a transposition for which the proofreader could be held at fault. Noel Coward, the playwright (top), is an international personality, whose face is familiar to millions of people. The reader who would mistake him for someone else is poorly informed, and could hardly be trusted with responsible work.

In this and in the following pages various types of errors, excerpted from actual jobs, are shown, the defective lines on the left and the corrected lines on the right. The purpose of illustrating these errors is to afford the reader an opportunity to acquaint himself with many of the actual defects—typographical, grammatical, etc.—that come within the scope of commercial proofreading.

There should be no comma preceding a parenthesis:

single feeding. Also, web offset
lithography, (printing from a roll)
has been done for several years.

single feeding. Also, web offset
lithography (printing from a roll)
has been done for several years.

The plural possessive takes an apostrophe after the *s*.

Sixteen years accounting work. Sixteen years' accounting work.

Note improvement in sentence structure after repetition has been eliminated.

moisture content. These measures
alleviate some of the difficulties
some of the time.

moisture content. These measures
alleviate a few of the difficulties
some of the time.



Sheared beaver is acclaimed by experts as one of the month's best fur buys. Shown above.

Lustrous black caracul is on the list of excellent values in the January fur sales. It lends itself beautifully to the fitted model pictured here. From the popular priced Ashtor Budget Shop, fifth floor.

Illustration No. 1. Note transposition of captions



NOEL COWARD, actor and playwright, also was aboard. He is here on a six weeks' leave of absence from war work with the British government.

Illustration No. 2. Note transposition of captions



BRIG. GEN. SHERMAN MILES, former military attaché in London, arrived today.

PROOFREADING AND COPY-PREPARATION

The consensus of good typography supports the rule of placing the comma or period within the end-quotes.

can be run with as little drier as possible, to keep color "open".

"etched". The etch for aluminum

can be run with as little drier as possible, to keep color "open".

"etched." The etch for aluminum

Note change that brings about the unity of the phrase "six thousand" by placing the words *or more* directly before *impressions*.

not far distant future, a speed of six or more thousand impressions

not far distant future, a speed of six thousand or more impressions

The street address always should be treated as an ordinal number, using the terminal letters after the digits.

advertising offices, 254 W. 31 St.

advertising offices, 254 W. 31st St.

Observe how the legibility of the word *infra-red* is increased when its two elements are separated by a hyphen.

an infrared plate to the colored copy with an infrared filter over the lens.

an infra-red plate to the colored copy with an infra-red filter over the lens.

Watch out for a missing letter in a word. The following are easily overlooked typographical errors:

volved mathematical calulation,
clude a stong alkali with a devel-

volved mathematical calculation,
clude a strong alkali with a devel-

reasonably faithful reproduc-

reasonably faithful reproduc-

If a long pen-an-ink drawing can

If a long pen-and-ink drawing can

Gravure and Lettepress

Gravure and Letterpress

Uneven word spacing is a defect that the proofreader should catch and correct.

with the thirty-five ampere arc

with the thirty-five ampere arc

Bad alignment should be noted and corrected.

in figure 25. This grading pro-
cedure may seem rather severe.

in figure 25. This grading pro-
cedure may seem rather severe.

PRACTICAL WORK OF PROOFREADING

The following two words are commonly divided on wrong syllable.
Note correct form on right.

more density than the corresponding tones of the gray scale

be used in the operations described from here on. Most of

more density than the corresponding tones of the gray scale

be used in the operations described from here on. Most of

Transpositions of letters are a persistent form of error that should be guarded against. Note types illustrated below.

THE STANDRAD MACHINE FONT consists of the matehmatically correct one. The diff from the asme magazine.

THE STANDARD MACHINE FONT consists of the mathematically correct one. The diff from the same magazine.

Note serious grammatical errors in following sentence. Subject does not agree with verb; pronoun does not agree with antecedent.

Each of these ink reducers or tint foundations have qualifications or physical properties which make them suitable for the production of specific finished results.

Each of these ink reducers or tint foundations has qualifications or physical properties which make it suitable for the production of specific finished results.

When alternate subjects are joined by the conjunction *or*, the verb should be singular in number.

spray to remove the sludge. This is particularly true where zinc or aluminum are grained with steel marbles and aluminum oxide.

spray to remove the sludge. This is particularly true where zinc or aluminum is grained with steel marbles and aluminum oxide.

A common error which should be observed closely is the consonant *n* in the first syllable of *identical*.

accurate. As a consequence, press-men working under apparently identical conditions got results that were far from identical.

accurate. As a consequence, press-men working under apparently identical conditions got results that were far from identical.

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The following typographical errors, shown on the left, are common mistakes and should be guarded against with care.

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LIST OF PROOFREADERS' TERMS

A. A. An abbreviation of *Author's Alterations*.

Accent. A mark to indicate pronunciation. (See pages 46-47.)

Account Mark (a/c). Symbol used in commercial work.

Acute. An accent (') which stresses the vowel over which it is placed.

Ad, Ads. Abbreviation of advertisements.

Agate. Type smaller than 6 point. Approximately 5½ point. Fourteen lines of agate make one inch of matter.

Alignment or Alinement. The position of a line of letters, which when looked at horizontally have an exactly even appearance.

Alive. See *Live Matter*.

All In. All copy and proofs are in proofroom.

Alterations. See *Author's Alterations*.

Ampersand. The character &; used in firm names; sometimes with c, as &c for *et cetera*. Also called *short and*.

Antique Type. A heavy roman type whose chief characteristic is uniformity in the thickness of the lines of each letter.

Appendix. Matter added to a book after the text has been completed; it may include information inadvertently omitted from the body of the book or it may elaborate upon or clarify the text.

Arabic Numerals. The figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

PRACTICAL WORK OF PROOFREADING

Ascenders. The tall letters of the lower-case alphabet, *b, d, h, l*, etc.

Asterisk or Star. The character (*) used in printing and writing as a reference to a note or passage at bottom of page. Also used to emphasize a word or phrase having a special meaning.

Author. A writer of books or articles; frequently the term refers to a writer of copy for matter to be composed, whether he be advertiser, editor or journalist: a loose term commonly used by printers.

Author's Alterations. Corrections marked in proofs by an author, as contrasted with those made by a printer's proofreader.

Author's Corrections. See *Author's Alterations*.

Author's Proof. (1) A proof that is to be shown to an author. (2) Galley or pages returned by author *O.K.* or *O.K. with corrections*.

Backed Up. A form printed on the reverse side of a sheet, the front of which has already been printed, is said to be *backed up*.

Bad Break. In make-up, the placing of a break-line as the first line of a page; also incorrect word-division.

Bad Copy. Manuscript that is indistinct, illegible, or improperly edited.

Bad Letter. A letter that does not print fully or clearly.

Balance. The appropriate placement of the various units of composition, illustration and ornamentation so that the appearance of the whole does not look disproportionate by being overweighted or underweighted.

Barbarism. A vulgar or impure form of speech.

Bastard Title. See Half-title.

Batter. (1) An injury to type or plate. (2) Battered type or plates.

B.B. A term for black border, especially when used for mourning purposes as on a printed notice or in personal stationery.

Beaten Proof. A proof made by inking the form with a hand-roller while the form is on the stone, then placing a sheet of paper over the form. A proof is pulled by tapping on a cloth-covered planer with a mallet. The pounded sheet is called a stone-proof.

Begin Even. To start a *take*, or assigned portion of copy, flush, i. e., the matter is not indented.

Belly. The forcing up in the center of a form of type when locked up, the result of which is a belly or bulge.

PROOFREADING AND COPY-PREPARATION

Bind. The effect produced in a form of type when furniture is put together carelessly, so that the pressure of the quoins is exerted on the furniture instead of on the type, thus preventing a square, even lock-up in the chase.

Blank Line. A line on which no letters or words appear.

Blank Page. A page on which there is no printing.

Bleed. To cut or trim into the printed matter of books or printed sheets.

Block Out. To obliterate printed matter by printing over it with an opaque ink.

Blue-penciled Copy. Manuscript or copy badly marked or cut up.

Body. (1) All that portion of a book which embodies the text. (2) The shank of a type on which the printing surface rests.

Body-Type. Type which is used for the text or body, as distinguished from that used in display.

Bogus. Copy not intended for use, but set up by newspaper compositors or operators.

Bold, Bold-faced or Boldface. Anything in the form of type, ornament or border having a black, heavy face.

Book and Job Printer. One who prints books or commercial jobs.

Book-Work. The production of books, especially the composition.

Boxed Head. A heading set within a border, usually of rules; a panel.

Box In. To enclose matter with a border of rules.

Brace. The character  used to embrace or connect lines.

Break in Copy. A term meaning that there is a hiatus in the copy; a portion is mislaid or has not been supplied.

Break-Line. A short line, especially when at the end of a paragraph.

Break Up for Colors. To divide a type form, that is to be printed in more than one color, into separate forms for each of the colors.

Breve. An accent-mark (˘) used to indicate the short sound of a vowel.

Bring In. Thin spacing between words to take an extra word into the line.

Brush Out. To clean a form of type with benzine, lye or turpentine.

Buckle. A kink, crease or wrinkle in a sheet of paper. Also a type form improperly justified or tied very tightly with string.

Bulldog Edition. The first edition each day of a daily newspaper; usually the one intended to catch the first mail. This edition is often poorly proofread because of insufficient time.

Burr or Bur. A hand- or machine-type excrescence showing in proof.

PRACTICAL WORK OF PROOFREADING

Butted Slugs. A term used to describe matter too wide to set in one line on an Intertype or Linotype. Matter is set on two slugs, these being placed end to end, or butted together to form one continuous line.

Cancel. To strike out or suppress matter in type or in print.

Cap. Abbreviation of the word *Capital*.

Capital. One of the larger series of letters of any font, of a form in contrast with lower case; as *R* in *Raymond*.

Caption. (1) A heading. (2) The explanatory matter accompanying an illustration. Same as *Legend*.

Cardinal Number. The natural order of numbers, as *one, two, three, four, etc.*, contrasting with the ordinal numbers, as *first, second, third, fourth, etc.* In the cardinal numbers, one would write *thousand, million, billion, etc.* The ordinals are *thousandth, millionth, billionth, etc.*

Caret. A mark (^) to indicate an omission.

Carry Forward. Transfer matter to the next column or page.

Cast. To make or mold electrotypes or stereotypes.

Casting Off. Estimating from copy the type space required for it.

Casting Up. Determining by measure the quantity of type set.

Catch. To observe an error and mark it on proof.

Catch-Line. A line placed at the head or other parts of a galley- or page-proof to indicate that a heading is to be set, or that a cut or additional matter is to be inserted.

Catch-Word. A word placed at the right end of a page to indicate the first word of the page following.

Cedilla. An accent-mark (ç) placed under the letter *c* to denote an *s* sound, as *façade*.

Cent Mark. The character ¢ to designate cents.

Centered Head. A heading placed over the center of type matter, as distinguished from sidehead.

Changes from Copy. Any change or alteration in wording or style from the original copy; alterations.

Chase. Iron or steel frame in which a form is imposed and locked up.

Circled Corrections. Corrections in a proof that are to be charged to the customer; the same as changes from copy.

Circumflex. Accent (^), denoting the long sound of a vowel, as in the word *rôle*. (See page 46.)

Clean Proof. A proof with few or virtually no corrections.

PROOFREADING AND COPY-PREPARATION

- Clerical Errors.** A term applied to errors made by a transcriber or typist in an author's copy.
- Closed Quotes.** A pair of apostrophes placed at the end of a quotation.
- Close Matter.** Type matter set with few or no leads.
- Close Punctuation.** An exaggerated or superfluous use of commas or other punctuation-marks, as in legal work. (*See Open Punctuation.*)
- Close Spacing.** Type with as little space as possible between words.
- Close Up.** Bring together by taking out leads or other space.
- Collating.** (1) Comparing a proof with copy, as distinguished from reading with a copyholder — *horsing*. (2) Examining the signatures of a book for proper arrangement.
- Colophon.** An inscription similar to a trademark used by a printer to show that the production is his.
- Column Rule.** The rule used by printers to separate the columns of a newspaper, book, broadside, etc.
- Com.** Abbreviation for comma.
- Commercial Printing.** See *Job Work*.
- Commercial Signs.** Consult *Webster's New International Dictionary*, "Arbitrary Signs and Symbols."
- Composition.** (1) The setting of type matter. (2) The type matter set.
- Compound Word.** A word-form compounded of two or more simple words to make a new and additional meaning.
- Contents Page.** The page of a book bearing a list of the chapters or subjects treated and their page-folios arranged progressively.
- Contraction.** The shortening of a word or words by omitting letters other than the last.
- Copy.** Manuscript, or typewritten pages, to be set by a printer.
- Copy-Cutter.** One who apportions copy in newspaper offices to compositors or operators after marking instructions as to size of type and headings to be used.
- Copyreader.** A person at the copydesk in a newspaper who reads and edits manuscript; also writes the headings and subheadings.
- Copy-Editor.** One who prepares copy for the printer by correcting errors and inconsistencies; and also punctuates and capitalizes properly.
- Copyholder.** One who aids a proofreader by reading the copy to him. Terms used, *see* pages 300-301.
- Correct.** (1) To mark errors in a proof. (2) To remedy faults in type.
- Correction.** (1) Loosely, the mark of a fault made in a proof. (2) The change made in the type to conform to the mark made in the proof.

PRACTICAL WORK OF PROOFREADING

Correction of the Press. The correction of proofs of printed matter before publication.

Corrector. (1) Formerly a proofreader, *corrector of the press*. (2) A compositor who makes corrections in type.

Corrector of the Press. British term for proofreader.

Credit. The authority or source of a citation, as the signature of author or editor, or the name of a publication.

Credit-Line. The line which bears the source of what is printed.

Crosshead. A heading that occupies a line or lines extending completely across one or more columns.

Cross-Reference. A reference which calls attention to another reference in the same work.

Cut. (1) An engraving; any illustration; a general term. (2) A request to shorten matter which is too long for a page or column.

Cut-In Illustration. An illustration printed within the text matter of a page or form.

Cut-In Note or Head. A note or short heading, usually set (in small type) in a space provided wholly or partly within the full measure of text.

Dagger. See Reference Marks, page 45.

Dashes. See Punctuation, pages 396-402.

“Dead” Copy. Copy which has been canceled or killed before being set up.

Dead-line. The latest date or hour beyond which copy cannot be accepted.

Dead Matter. Type matter not to be used again; distinct from Live Matter (*which see*).

Dedication. A complimentary tribute by the author to someone who he feels had a salutary influence on his writing of the book. The dedication usually is placed immediately following the copyright page.

Dele, Delete. Remove, or take out.

Diacritical Mark. An accent used in dictionaries, encyclopedias, or gazetteers to indicate pronunciation.

Dieresis or Diaeresis (Pronounced DIE-ER'E-SIS). (1) An accent-mark (‘‘) placed over the second of two adjoining vowels to indicate a distinct pronunciation, as in *reēnact*. (2) Also called an umlaut when used in words of German origin, as in *ärmlich* (*aermlich*).

Digraph. A union of two letters, as “oa” in *boat* and “sh” in *she*.

Diphthong. A union of the two vowels, *æ*, *æ*.

Dirty Proof. A proof that contains many errors; a foul proof.

PROOFREADING AND COPY-PREPARATION

Display. To set off conspicuously with larger or heavier type, as distinct from that used in text.

Ditto-Mark. A character usually formed by two inverted commas (""); sometimes a dash to show a repetition.

Division. The separation of a word as indicated by a hyphen.

Dot Leaders. A type having a row of dots on its face and used in printing lines to lead the eye across a page or space to the right word or number. They are called three-dot leaders, four-dot leaders, according to the number of dots to the em.

Double or Doublet. A word or phrase repeated.

Double Character or Ligature. A type character on which two or more letters are cast on one shank, as *ff*, *fi*, *fl*, *ffi*, *ffl*.

D.C., or d.c. Abbreviation for double-column on newspapers.

Double-Dagger. *See Reference-Marks*, page 45.

Double-Leaded. Line spaced with two leads.

Doublet. A repetition of a word or phrase, especially at the end of a line.

Drop-Folio. A page number, or folio, placed at the foot of a page, usually at the bottom of an opening-chapter page.

Dropped Head or Sunk Head. A heading of an article or chapter sunk down on page.

Dummy. A preliminary form, as of a catalog, magazine or booklet, made up to indicate the size and shape of the finished product; sometimes referred to as a layout.

Dup. or Dupe. A duplicate proof, retained for use, if necessary.

Editor. One who prepares rough copy by rewriting or correcting it.

Electrotype or Electroplate. A plate made from a mold of type matter, a cut, or another plate by the deposition of a thin shell of copper, and mounted on lead.

Ellipsis. Marks denoting the omission of words, usually indicated by periods: . . . or asterisks: * * *.

Em. The unit or square of any size of type.

Em Dash. A dash on an em body (—).

Emendation. A correction or change made by an editor to improve text.

Em Quad. Metal one em square, used for spacing; a "mutton" quad.

En. One-half the width of an em.

En Dash. A dash on an en body (-).

End Even. To end a *take* with a full-set line.

PRACTICAL WORK OF PROOFREADING

En Quad. A space half an em in thickness; also called a "nut" quad.

Errata. Errors; usually said of a list of errors enumerated at the end or beginning of a book.

Even Caps or Even Small Caps. One or more words set entirely in capital letters or in small capital letters.

Even Line. To make the matter in a "take" begin and end with even or flush lines.

Even Page. A page with an even number; a left-hand page, as 2, 8, 32.

Extract. A quotation or excerpt from a book or periodical.

Facsimile. An exact copy; a reproduction.

Final Proof. The last proof of matter to be printed, showing that all the errors and alterations marked on previous proofs have been made, and submitted to the author for his approval and final O.K.

First Form. (1) The *first form* of a book or other work to be printed, generally containing the first page of a sheet. (2) The form that is printed upon the white or blank paper.

First Proof. The first impression after type has been composed.

Fist. See Reference-Marks, page 45.

Flush. Level, even, or on the same plane; as *trim flush*, *cut flush*, etc., said of books whose cover and inner leaves are trimmed at the same time. Also paragraphs that start without an indentation.

Folio. (1) *Noun.* A page number. (2) *Verb.* To number.

Follow. A term used by proofreaders and compositors and meaning *see whether it follows*, as to see that the first line on a page or sheet agrees with the last line immediately preceding it, and that folios follow in proper numerical order. Also used by pressmen to ascertain that the first page of the inner form follows the first page of the outer form.

Follow Copy. An order for the composition to be exactly like copy as regards punctuation, capitalization, italicization, etc.

Font. An assortment of characters of one style and size of type to constitute a complete working set. Formerly called *fount*.

Footline. A line at the bottom of a page, especially the black line or the line containing the folio just below the type page.

Footnote. A note of explanation, to clarify the text to which it refers; a reference to an authority appearing at the bottom of a page.

Form. A job or a set of pages imposed in a chase.

PROOFREADING AND COPY-PREPARATION

Format. The style in make-up of a book or other printed work.

Foul Copy. See Bad Copy.

Foul Proof. (1) A proof containing many defects. (2) A proof that has been corrected.

Foundry-guards. Sections of type-high metal to place at the sides and ends of a form while it is being electrotyped or stereotyped.

Foundry-proof. A proof taken of a form locked up preparatory to electrotyping or stereotyping.

Foundry-reading. Reading of final proofs before type is sent to foundry.

Foundry-revise. A revise taken of a foundry-proof, usually when the latter bears a number of faults.

Frontispiece. An illustration or ornamental figure that faces the front page, or title-page, of a book.

Front Matter. The printed matter in a book that precedes the text, as, half-title, title-page, copyright, dedication, preface, and contents.

Full-face. A heavy display type, or its impression.

Full-point. A period, or full stop.

Furniture. Sections of wood or metal, less than type-high, cut or cast in multiples of pica ems, and used to place between or around pages or other composed matter in a form for the purpose of filling out blank space and to aid in fastening the form in the chase.

Galley. A flat, oblong tray of brass, steel or other metal, with three upright ledges, used for holding type when composed.

Galley-press. A press on which galley-proofs are taken.

Galley-proof. A proof taken from composed type standing on a galley.

Galley-slip. Same as *Galley-proof*.

Galley-slug. (1) A letter or number, used at the head of a take, to identify the matter with the compositor who set it. (2) A slug cast on a composing-machine bearing a catch word or phrase to indicate where the matter is to be placed in making up the pages.

Gang. (1) A form or group of plates arranged to be run off together at one impression. (2) A sheet thus printed.

Gather. To assemble in consecutive order the signatures of a book preparatory to stitching and binding.

Gazetteer. A geographical dictionary of countries, states, cities, rivers, etc.

General Style. See *Office Style*.

PRACTICAL WORK OF PROOFREADING

Get In. To insert words and phrases by thin-spacing matter in the same line or adjacent lines.

Glossary. A compilation of names and principal words of a work placed in the back of the volume, as a glossary of Chaucer or Shakespeare.

Gone to Press. An expression in newspaper printing, meaning that the paper is being or has been printed.

Good Catch. The detection of a serious error of omission or commission; usually a variation from copy.

Good Copy. (1) Copy which is clear and readable. (2) Copy which has been carefully prepared by an author.

Grave. An accent-mark (˘).

Greeting-card. A general name applied to cards bearing a printed expression of joy or good-will, as Christmas, New Year or Easter cards.

Guide-line. A line drawn from an error in the text to the marginal mark. Also specific instructions as to heads, cuts, smaller type, etc.

Gutter. In printing, a piece of furniture, especially one with a channel in the center, used in imposition to separate the pages of a form. Also the space that produces the inside margins of printed pages.

Hairline. Designating type having unusually thin lines on its face; also any of the fine lines connecting the stem or body marks of a letter.

Hair Space. The thinnest metal space made by typefounders, usually 6 to the pica em. A thin copper space, usually $\frac{1}{2}$ point in the American point system.

Half-title. The title alone of a book, placed at the center of a page, or at the top of the first page of text matter; a bastard-title; a subtitle.

Handbook. A reference-book, small and compact. Usually carried in one's pocket for ready reference.

Hanging Indentation. Equal indention of all the lines of a paragraph except the first, which is longer than the others.

Head. (1) A heading. (2) The top of a page.

Head to Come (H.T.C.). Heading omitted from galley matter to be supplied later.

Head and Gutter Space. In imposition, the space left between the pages in a form. Space left at top of pages, for margin, is called *Head Space*; that between pages, for binding, is termed *Gutter Space*.

Headline. A heading set in a single line of type.

Headpiece. An ornament or illustration at the top of a page.

PROOFREADING AND COPY-PREPARATION

Head to Head. Designating a sheet, when printed or ruled on two sides, whose heads on both sides of the paper are on the same end of the sheet, as distinguished from tumblehead.

Hiatus. A lacuna or gap; an omission in text.

High Quads. Quads that are cast the same height as the shoulder of the type, made especially for setting forms that are to be electrotyped.

High Spaces. Spaces that are cast the same height as the shoulder of the type, made especially for setting forms that are to be electrotyped.

Hold Copy. To hold and read copy for a proofreader, and to advise the latter when wording of copy and proof are not identical.

Horsing. Reading a proof without copy; or collating quickly with copy; a term used in newspaper proofrooms.

House Organ. A publication issued at regular intervals by a business house to its salesmen, employees or customers.

Imposing. Arranging the pages of a form into correct position for printing.

Imposing-stone. The stone or other flat surface on which compositors and stonehands impose forms.

Imprint. (1) The name and address of a printer or publisher appearing in a printed work, as on a title-page. (2) Any name and address appearing on a circular, advertisement, or other printed matter.

Incunabula. Printed works produced from 1450 to *circa* 1510.

Indent. To bring in or make a blank space by the use of a quad or quads, as at the beginning of a paragraph.

Index. (1) A detailed list of subjects treated in a book and arranged in alphabetical order, serving to indicate where each item may be found in the text. (2) The character reference  termed *fist*.

Inferior. A small letter or figure (C_6H_5) at the bottom or below a line of type; used in mathematical or chemical formulas.

Initial Letter. The first letter of a word; also a large letter, frequently decorative in design, used at the beginning of a chapter or page.

Inner Form. A printed form that contains the half of a sheet that includes the inside pages. Also called *inside form*.

Inscription. A dedication, title, address or name written or engraved upon any object, as in the beginning of a book, and intended to dedicate it to special use or service.

PRACTICAL WORK OF PROOFREADING

- Insertion.** (1) Copy of matter to be set in. (2) The matter introduced.
- Interline.** To insert matter between lines already written or printed.
- Inverted Commas ("").** Used at the beginning of a quotation or as ditto-marks.
- Intertype.** A slug-composing machine similar to a Linotype or Linograph.
- Introduction.** That part of a book or discourse that introduces or leads up to the main subject; the formal preface generally used by author to explain the object of the book.
- Italics or Italic.** Type with a sloping face, first used by Italian printers.
- Italicize.** To set in italics.
- Jacket.** A book-wrapper used on modern books for advertising purposes.
- Jigger.** Printers' slang term for an ornament or anything used to embellish the page.
- Job-ticket.** A ticket accompanying a job, usually bearing instructions.
- Job Work.** Commercial printing; said of the production of smaller printing jobs as distinct from magazine- and book-work.
- Justify.** To adjust the setting of type matter to fill exactly a measure or prescribed area, so that the type will *lift* when locked up.
- Keep Down.** Do not set in capitals.
- Keep In.** To crowd words into line by thin spacing.
- Keep Out.** To space out widely.
- Keep Up.** Put in capitals.
- Keyboard.** A systematic arrangement of keys, as on an Intertype, Linotype or Monotype, controlled by an operator.
- Kill.** To eliminate copy or composed matter; to mark or designate composed type matter as not to be used.
- Layout.** See *Dummy*.
- Lead.** A thin strip of metal less than type-high, used to form space between lines.
- Leaded Matter.** Composed type matter having leads between the lines.
- Leader.** A type-character consisting of two or more periods set in a row to form dotted line; used in catalog work or table of contents.
- Lean Type.** Type with a narrow or condensed face.
- Legend.** An inscription or description which accompanies an illustration.
Same as *Caption*.
- Legend-line.** A line of descriptive matter accompanying a cut.

Letterpress. Printing from type or electrotypes, as distinct from lithography or offset.

Letterspacing. Placing spaces between the letters of a word to fill out a line set in narrow measure, or for effect in display.

Lift. When properly justified type matter holds tight in a locked-up chase, it is said to lift.

Ligature. A type-character of two or more letters cast as one piece, as the characters *fi*, *ff*.

Lightface. A type face designed to have a light appearance, as *Lightface Gothic*.

Linograph. Slug-composing machine similar to Intertype or Linotype.

Linotype. A slug-composing machine similar to an Intertype or Linograph.

Literals. Small or typographical errors in composition.

Live Form. A form of type not yet printed from, or that is being held for further use; contrasted with *dead form*.

Live Matter. Type matter that is to be used, or held, for printing.

Local Style. Same as *Office Style*.

Locking Up. Tightening up form in chase so type will be held securely.

Logotype. (1) A ligature. (2) A single body on which have been cast words or phrases.

Long Page. A type page that exceeds the proper length, being longer than the other pages in the form.

Long Run. A long period of operation, as of a printing-press.

Loose Punctuation. Same as *Open Punctuation*.

Lower Case. Said of letters taken from a case containing small letters, as distinct from capitals and small capitals.

Ludlow Typograph. A machine for casting display composition on slugs.

Macron. The accent (—) used to indicate a long sound.

Magazine Work. The production of periodicals.

Make Even. To make a *take* of type matter end even with the end of the line in order that the compositor working on the following take can start even.

Make-ready. (1) The preparation made on a press for printing a form.
(2) The result of this preparation.

PRACTICAL WORK OF PROOFREADING

Make Register. To make the lines and pages of a form fall in the proper position on the back of each other, so that both sides of a printed sheet will have correct margins.

Make-up. The arrangement of type matter into even columns or pages.

Manuscript. Anything written with or by hand, as distinguished from printed matter; an author's copy, whether handwritten or typewritten. An ancient book, document or the like, written before the invention of printing.

Marginal Note. A note, usually set in small type, at the right or left margin of a page.

Mark-off. A place marked on copy to indicate where one galley ends and another begins. A similar mark is made on galleys to indicate beginnings and endings of made-up pages.

Matrix. (1) In a typesetting machine, a brass plate having on its front edge an intaglio of a character it is to mold or produce in relief. (2) In stereotyping and electrotyping, a plaster, wax, lead, or papier-mâché mold containing an impression of a type form from which a plate is to be made.

Matter. (1) Type that is being set up. (2) Copy to be composed.

Measure. Width of a full line of type set in a column or page.

Misprint. A mistake in printing; a typographical error.

Missal Initial. A large adorned letter, fashioned after the initials used in important words in the old written books.

Mitered Rule. A rule with its corners cut at the proper angle to make a perfect joining.

Modern. A class of roman-faced type with straight serifs, distinct from old-style face.

Monotype. A machine which composes lines of type of single-letter characters. Monotype composition requires two operations, one on a keyboard, the other on a caster.

Mortise. A space or notch cut into and through a printing block or plate in order that type matter or other material may be inserted.

Must. Positive order that a piece of copy must be set and appear in a publication.

Mutton Quad. A printer's slang term for an *em quad*, to render more easy the oral distinction between *em quad* and *en quad*, the latter being called *nut quad* for the same reason.

Nick. Notch on the side of a type letter.

Nut Quad. See Mutton Quad.

Odd Page. A page bearing an odd folio, as 3, 9, 31; a right-hand page.

Office Corrections. Corrections of faults committed by compositors instead of by authors. Also called *house corrections*.

Office Style. The style that is adopted by a printing-office for the guidance of its compositors and proofreaders. Same as *Local Style*.

Off Its Feet. Type matter that does not stand squarely on its base and makes an obscure or uneven impression.

Offset. (1) In printing, a more or less distinct impression of a type form transferred to the back of the next sheet delivered from the press, made when the sheets are laid together before the ink is dry. (2) A similar impression received on a sheet from an inked tympan. A term also meaning Offset Lithography.

O.K. A mark used to indicate that a proof is without an error. Also spelled *Okay*.

O.K. with Corrections. A mark indicating that, except for a few corrections, proof is approved.

O.K.'d Proof. The proof bearing the O.K. or approval of the author, or of some other person having authority to pass upon its correctness, signifying that it is correct and ready to be printed.

Old Style. A face of type reproduced from one in use by early printers, such as Caslon Old Style.

One-line Initial. An initial letter larger than the text and aligned at the bottom. (The chapters of this book begin with a one-line initial.)

Open. Widely leaded or spaced.

Open Matter. Type matter the lines of which are widely spaced by leads, as distinct from Close Matter (*which see*).

Open Punctuation. Judicious pointing, without too free use of commas. (*See Close Punctuation.*)

Open Quote. The beginning of a quotation set off by inverted commas.

Ordinal Number. A number indicating order or succession, as *third*, *fourth*, *fifth*, etc., as distinguished from cardinal numbers.

Orthoëpy. That part of grammar that treats of word pronunciation.

Orthography. That part of grammar that treats of the letters of a language, as of the art of spelling.

Out of Register. Imperfect register; as when the two sides of a sheet do not back each other properly, or as when the impression is not in correct position in relation to other matter already ruled or printed on the sheet.

Out, See Copy. An omission from the copy and marked on the proof for insertion. (*See pages 37 and 56.*)

Overmatter. Surplus matter at the end of a page or article. Overmatter is either saved for subsequent issues, it is *killed*, or page is edited to make room for it. *See Overset.*

PRACTICAL WORK OF PROOFREADING

OVERRUNNING. Rearranging lines of type by running parts of them into others.

Overscore. An *n* may be overscored (\bar{n}) in handwritten copy to distinguish it from a *u* (marked u).

Overset. To set too much type for a given space, or to set the lines too wide. See *Overmatter*.

Page-proof. The proof of type matter made up into page form.

Paging. (1) Making up into pages. (2) Folioing or numbering of pages

Par. Abbreviated form of paragraph.

Paragraph Mark (¶). Now used for ornamental purposes.

Parallel Columns. Matter printed side by side in columns so as to emphasize the discrepancies or similarities contained in the statements or arguments.

Parallel Marks (||). See pages 44 and 45.

Pass. (1) To miss a fault. (2) To accept an error as correct.

Patch. (1) A piece used for mending a solid overlay. (2) A new part soldered in on an electrotype or other plate to replace a piece cut out. (3) To print new matter on anything already printed, and sometimes to block out old matter in the same operation, for the purpose of correcting an error, or to change something, as a name.

Pi. (1) *Noun.* Type matter that has been disordered or squabbled. (2) *Verb.* To jumble type matter.

Pica. A size equivalent to 12 points (one-sixth of an inch); it is a standard of measurement for width and length of type matter.

Pick. Remove from metal the burrs, dirt or hair which mars a proof.

Pick-up. Standing type matter that can be adapted for reuse.

Piece Fractions. Fractions other than the commonly used ones, such as $\frac{3}{8}$, $\frac{1}{11}$, $\frac{17}{32}$, $\frac{23}{64}$, etc.; come in separate pieces so that they can be combined into any odd quantities desired.

Pigeon-Hole. (1) An unduly wide space showing between words. (2) A small open space to file copy and proofs.

Planing Down. To smooth and make even the surface of composed type matter by beating it down with a mallet and planer.

Plate. An electrotype, as of a reproduction of type; a halftone.

Plate-Proof. A proof of a plate, particularly of plated type matter.

PROOFREADING AND COPY-PREPARATION

Pointing. Punctuating.

Points. Punctuation-marks.

Point System. A system of measurement adopted in 1886 by the United States Type Founders Association upon multiples of which type sizes are based. A point equals $1/72$ of an inch.

Preface. Something written as introductory to a book or other literary work, intended to explain its object, plan or scope.

Press-Proof. (1) A proof taken on a job or cylinder press. (2) The final proof taken before printing.

Press-Revise. A proof taken of a form after it is on the press for the purpose of seeing that all corrections marked in the press-proof have been attended to, and that the form is correct in every respect.

Proof-Hook. A hook in a printing-office upon which are hung proofs that are to be corrected by the compositor. Also the hook is used for proofs that have already been corrected—the canceled proofs.

Proofing Paper. Paper on which printers' proofs are pulled.

Proof-Planer. A block of wood the lower face of which is covered with felt, used for beating proofs.

Proof-Press. A press used for pulling proofs. *See* page 66.

Proofreader. One who reads and marks the corrections in proofs.

Proofreaders' Marks. Special marks made by a proofreader to indicate typographical and other faults.

Proofroom. A room set apart for the reading of proofs.

Proof-Slip. A long galley-proof; also called *slip-proof*.

Pull. To take a proof or an impression of a form, originally so called from being taken on a hand-press by pulling a lever.

Pyramid Head. A printed heading in the form of an *inverted pyramid*.

An inverted pyramid is a form in which the first line is the longest, the second a little shorter, and the like, one line centered under the other until all the copy has been set up.

Query. A marginal mark made on a proof to call attention to matter in doubt, as of a statement, a date, or grammatical construction.

Quotation. (1) An extract. (2) A mark, as of a pair of apostrophes or inverted commas, to indicate an extract, spoken words, or the like.

Quote. A quotation-mark.

Railroading. Galley- or page-proofs sent to customer without first having been proofread.

PRACTICAL WORK OF PROOFREADING

Reader. A proofreader; so referred to by compositors.

Reading-Matter. Printed matter consisting of news, editorials, articles, stories, etc., in a newspaper, magazine or other publication, as distinguished from advertising-matter.

Recto. The right-hand page of a book or folded sheet of paper. The opposite of *Verso*.

Reference. Alluding to an authority, as in a footnote, usually on same page.

Reference-Marks. See pages 44 and 45.

Register. The fitting in or corresponding of color forms in printing. Also the corresponding in margins of sheets or pages backed up.

Reprint. Another printing of a work.

Reprint Copy. Printed copy, as distinct from written. Has been printed previously.

Reproduction Proofs. Also called *repro proofs*. Proofs of exceptional cleanliness and sharpness from type; used as copy for reproduction.

Revise. (1) *Noun.* A proof taken after the faults have been corrected.

(2) *Verb.* To compare a latter with a former proof to see that corrections have been made.

Reviser. One who scrutinizes and compares a latter proof with a former to ascertain that the corrections have been made.

Ring. An encircling mark placed about instructions on copy or proof to distinguish them from actual copy; *ringed matter* on proof cannot be charged against typesetter. When placed about a numeral or abbreviation it indicates that it is to be spelled out.

Ring-Mark. Same as *Ring*.

Roman. A class of body type taken originally from the manuscript books of the Romans.

Roman Numerals. Numerals expressed in letters, as *X* for 10, *LX* for 60.

Rough Proof. A proof pulled without careful preparation.

Rule. A strip of brass or lead, type-high, for printing a line or border.

Run In. To put matter into a paragraph at the place so marked in proof.

Running Head or Title. A heading or title, in various styles, that is repeated at the tops of pages.

Screamer. An exclamation-mark; also called *bang*, *exclam*, etc.

Separatrix. A diagonal or other stroke or line to separate marks.

Sheetwise. To print a sheet with different forms on each side, as distinguished from the work-and-turn method.

Short And. Same as *Ampersand* (&).

Short Page. A page not entirely filled with printed matter, such as one that frequently appears at the end of a book or any of its subdivisions. Such a page is usually filled out with an ornamental *tailpiece*.

Short Run. A short period of operation, as of a printing-press.

Sidehead. A heading placed at or over side of type matter, as distinguished from *centered head* or *subhead*.

Side Note. A note of comment or reference placed at the side of the text of a printed page.

Signature. (1) A folded sheet forming a section of a book. (2) A figure or letter identifying such a section.

Signature Cut. A cut bearing the device or name of a firm or individual, usually hand-lettered, to be used in advertisements, in facsimile letters, letterheads, etc.

Silent Reading. Reading, as by collating, without a copyholder, or reading page-proofs only.

Single-Leaded. Type matter spaced out by the insertion of one lead between each two lines.

Single Quotes. An inverted comma at the left and an apostrophe at the right, used for a quotation within a quotation.

Slug. (1) A line of matter or of border cast on an Intertype, a Linograph, or a Linotype. (2) A lead of a thickness of four points or more.

Small Caps. Shorter capital letters on the same body as full-size capitals.

Solecism. A violation of syntax; impropriety in language.

Spacing. The proper adjustment of the distance between the words of a line of type matter; also the extending of a word by inserting spaces between the letters to improve the appearance, or to avoid excessive spacing between words.

Spanish Ñ. The letter *n* with the Tilde (ñ), giving it a sound as though followed by the letter *y*, as that of the first *n* in *cañon*; pronounced *canyon*. See *Tilde*. (Also see pages 46 and 47.)

Staircase. A step-like appearance caused by faulty spacing between words in adjacent lines of text.

PRACTICAL WORK OF PROOFREADING

Standing Matter. Composed type that is held intact for a reprinting.

Star. See Asterisk.

Step Head. A newspaper heading in two or more lines with margins running from upper left to lower right.

Stereotype. A plate made from a matrix and cast in a soft metal, usually for newspaper printing.

Stet. Let it stand; do not alter.

Stick-up Initial. *See* One-line Initial.

Stone-Proof. A proof beaten off on an imposing-stone.

Straight Matter. Type without display lines, as the text of a book.

Style. A system used by commercial printers, magazines, and newspapers to secure consistency of capitalization, punctuation and spelling.

Style-Book. A book containing rules to be followed regarding style.

Style-Sheet. A card on which is shown the style to be consistently followed by compositors and proofreaders.

Subhead. (1) A heading or caption under any of the main headings or divisions of printed matter. (2) A supplemental heading in the body of a newspaper story, not usually inserted in stories of less than four hundred words.

Subtitle. A secondary or subordinate title; a main title repeated in a subordinate position, as over the first page of text in a book; a bastard-title; a half-title.

Superior. A letter or figure (^{5.a}) of a small face appearing at the top of a line of type, used as a reference-mark.

Swash Letters. Special italic ornamental letters, with flourishes top and bottom, used with regular lower case.

Syntax. A branch of grammar that treats of sentence structure.

Table of Contents. *See* Contents Page.

Table Work or Tabular Work. Composition involving columns of type with vertical and horizontal rules. Such matter is called a *table*.

Tailpiece. An ornamental design placed at the lower end of a short page.

Take. (1) A specific portion of copy that is given to a compositor or operator. (2) The type matter set from it.

Text. The body of matter, as distinct from headings or footnotes.

Thin Lead. A lead that is thinner than two points. A 1-point lead.

Thin Space. A 5-em (five to an em) space.

Tilde. The mark (~) placed over a letter *n*; used in words from the Spanish, as in *señorita*. See Spanish N. (Also see pages 46 and 47.)

Title-Page. The page of a book that contains its title, the names of the author and publisher, the date of publication, etc.

Transpose. To reverse the position of letters, words, paragraphs or pages. To place one before or after another.

Transposition. Same as above.

Tumblehead. Designating a sheet when printed or ruled on both sides, whose heads on the two sides of the paper are on opposite ends of the sheet, so that when the sheet is turned end over end, a head will always appear at the top. The opposite of *Head to Head*.

Turn. In lining down galleys, a signal from the copyholder to the proof-reader that she has come to the end of the reset matter, and that she is to begin to slug down the first word of the next line. In printing, to use an inverted letter of the same thickness as one that is exhausted in the case, so that its feet instead of its face appear in the proof, thus calling attention to the type shortage.

Turned Letter. A type-character that is inverted.

Two On. A term used to describe the printing of two forms of a job at one time, making two of the form at one impression of the press. The same idea is conveyed when referring to any greater number of forms printed at one impression, designated as *three on, four on, five on*, etc. Also called *two up*, etc.

Type-High. The standard height of type in the United States (0.9186 of an inch).

Typography. The art of letterpress printing; typesetting; also the arrangement and appearance of printed matter, exemplifying shape harmony, tone harmony, correct spacing, etc.

Umlaut. See *Dieresis*.

Uncial. A certain somewhat rounded style of letters used in ancient manuscripts and reproduced as modern uncial initials.

Underscore. To draw a line beneath. Word so marked is set in italics.

Up or On. Said of the number of duplications in type matter or plates imposed in a job form for the printing press; as *four up* or *five on*.

Upper Case. Capitals; so called from the case which contains them, as distinct from the small letters of the alphabet in the *lower case*.

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Verso. The left-hand or reverse page of a book or folded sheet of paper; the back page, the *verso*. The opposite of *recto*, the right-hand page.

Watermark. Figure, letter or design in a sheet of paper formed while the paper is still pulp.

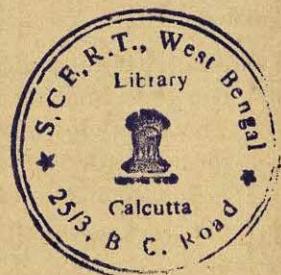
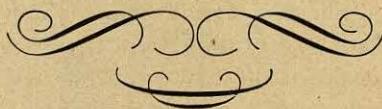
White Line. A blank line.

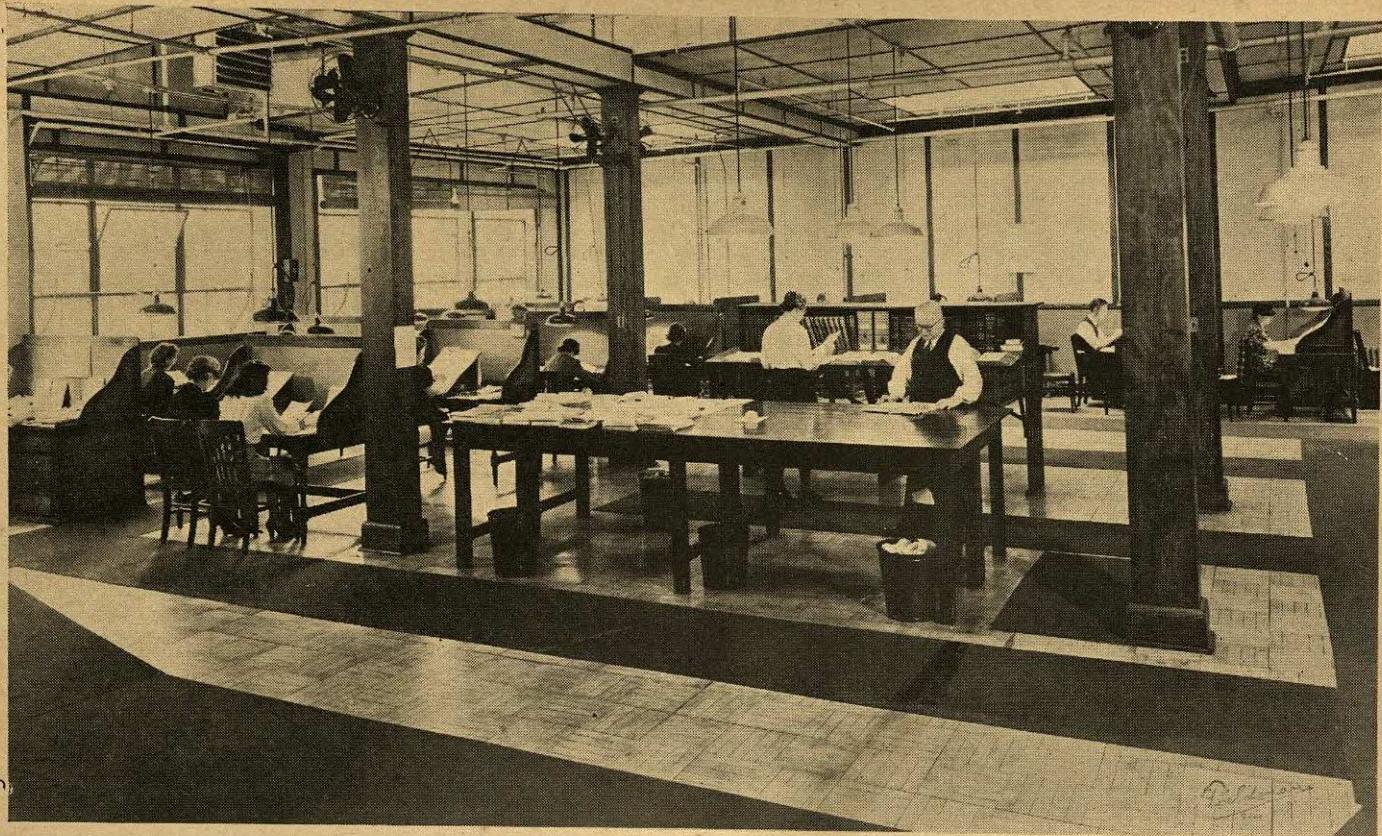
White Page. A blank page.

Widow. A short line at the top of a page or column.

Work and Turn. To print a sheet with the same form on both sides, as distinguished from printing it *sheetwise*.

Wrong Font (W.F.). A type character of a style or size different from the font in which it is being used.





Modern proofroom of the Quinn & Boden Company, Book Manufacturers, Rahway, New Jersey. Size of proofroom, 50 by 60 feet. Ceiling height, 12 feet. There are 850 square feet of glass in skylight roof. Courtesy of J. J. QUINN, President.

CHAPTER IV

The Organization of a Proofroom and Its Procedure

THE KEYSTONE OF A PROOFROOM'S EFFICIENCY is proper organization, from which stems correct and orderly procedure.

While every composing-room, editorial office, or any other place where proofreading is done, must adapt a general system to its own specific requirements, there are some definite principles of organization and procedure that apply to all proofrooms, large or small.

Light, Air, and Quiet

A fine quality of proofreading can be had only when working conditions are favorable. Printing executives should bear in mind that if proofreaders are to perform their duties efficiently, three essential factors must be present, namely, Light, Air, and Quiet.

Light.—The proofreader is entitled to as much natural daylight as it is possible for him to obtain. Sunlight is much superior to artificial lighting and should be available several hours a day when the weather permits. However, when the lights must be turned on, proper lighting conditions are imperative. Indirect lighting or lighting fixtures fastened to the ceiling give exceedingly poor readability and are not conducive to good proofreading. As no two persons react alike, each proofreader should be permitted to select the type of lamp and the strength of bulb that he deems most satisfactory for his purpose.

Air.—The best location for the proofroom is a corner space where there are windows on two sides, enabling the room to be aired properly at all times. The matter of ventilation is quite important. The proofroom should not be subject to drafts, nor should it be overheated or underheated. As proofreading is a sedentary occupation, necessitating sitting for several hours at one time, the temperature of the room should never be less than 68 degrees Fahrenheit. All windows should have glass ventilators, and be equipped with shades to be used as and when necessary. Another

piece of essential equipment is oscillating electric fans to be used when the weather is unusually hot. When the foregoing factors are given proper consideration, a fair average of comfort can be attained in the proofroom.

Quiet.—The proofroom should be segregated from the rest of the composing-room in order to ensure the proper amount of quiet. It is a major mistake to expect proofreaders to do good work in the midst of various noises such as the banging of a monotype caster, the screeching of an electric saw, or the pounding of stone-proofs, which noises are very distracting. In some plants, the composing-room and pressroom are situated on the same floor, causing a din and roar that is incompatible with a high standard of proofreading. That is why it is imperative to separate the proofroom from the rest of the plant by partitioning it off with suitable soundproof material.

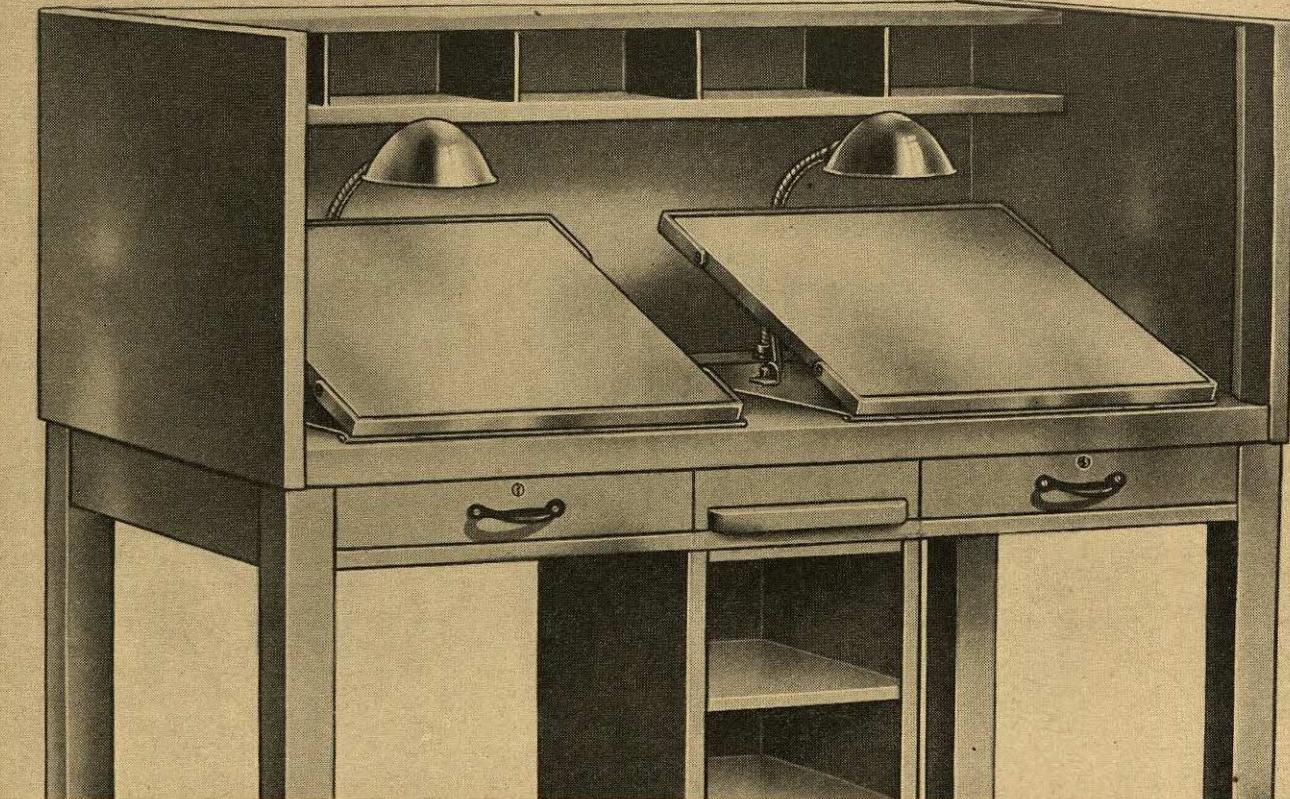
Some concerns find it essential to locate the proofroom in the midst of the composing-room so that it may be quickly accessible to all departments. Even under such conditions, it is possible to furnish the proper amount of light, ventilation and quiet. Much abominably bad proofreading is caused by poor working conditions, which are responsible for a marked reduction in a proofreader's efficiency.

Proper Equipment

It is a mistaken policy to furnish the proofreader with equipment that is old and cumbersome, such as a dilapidated desk or an old, squeaky chair.

The Proofreader's Desk.—The proofreader and his assistant, the copyholder, usually share one desk, which should be wide enough for both to sit comfortably. It should have a flat surface on which rests a reading-board, at the bottom of which there is a ledge where the reader can rest his proof or pen. A modern proofreader's desk may be described as follows: The upper sides are enclosed in order to retain the sound of the voice. In the rear a number of wide pigeon-holes are provided for copy, while in the center a compartment, rising from the floor to the flat surface of the desk, contains a few receptacles in which to store galley-, page- or foundry-proofs. Extending forward from the back of the desk are two flexible desk-lights that permit any adjustment desired. The illustration on page 283 is an accurate reproduction of a modern proofreader's desk.

The Head Reader's Desk.—In a proofroom where several proofreaders and copyholders are employed, there is usually a head proofreader who is either fully or nominally in charge of the room. His desk is placed advantageously, where his supervision of the personnel will be most effective. On the desk are two or more telephones connecting directly with the



A proofreader's desk that is the last word in modern construction and convenience. See preceding page for complete description.
Manufactured by the Hamilton Manufacturing Company, Two Rivers, Wisconsin.
Courtesy of J. W. CHRISTIANSEN, Advertising Manager.

composing-room, pressroom, editorial offices, and also with outside sources. In some proofrooms, speaking tubes and overhead carriers converge on the head reader's desk. On one side of the desk are bookshelves containing the reference-books used in the proofroom. Within immediate reach of the head reader will be found a row of bins or open receptacles, each prominently labeled, large enough to store proofs and copy. The number of these bins depends on the kind and quantity of work that the proofroom handles.

Individual Clothes Cabinets.—The hanging up of hats and coats on the walls of the proofroom should not be permitted, as it reflects a condition of slovenliness. In a section immediately adjoining the proofroom, a space should be set aside for enough individual clothes cabinets to accommodate the staff. Here all personal attire should be kept, including rubbers and umbrellas. This rule should be enforced strictly, if neatness and orderliness are to prevail.

System in Handling Proofs and Copy

Unless some organized system for handling proofs and copy operates efficiently, it is hardly possible to co-operate with the composing-room or the editorial offices in expediting the general run of work to meet definite time schedules. The time element is always important, but in the proofreading of newspapers and magazines, which must meet a *deadline*, a system that functions without serious hitches is imperative. While the head reader is usually familiar with the work that should be given preference, he must make certain that production does not lag. This requires that he have a thorough knowledge of the respective traits and capabilities of the proofreaders and copyholders under his supervision.

Classifying Proofreaders According to Their Respective Abilities.—Theoretically, proofreaders should be able to handle any kind of reading with equal skill. However, this does not work out in actual practice. One reader may be an excellent reviser and make-up man, but not so efficient as a galley-reader. Again, the galley-reader may be satisfactory, but cannot be depended on as a final reader. One man may be quite capable in the reading of advertisements, but has little skill as a foundry-reviser. This does not mean that a reader is competent at one type of proofreading only. The point is that a reader may excel at certain kinds of work, and be only average at others. A discerning executive will take advantage of this fact and distribute the work on the basis of the highest production per reader.

Keeping Track of Incoming and Outgoing Proofs.—One of the essential duties of a head reader is to *know* what work has come in and gone out of the proofroom. Let us say that a certain proof with copy is

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missing. The foreman of the composing-room is under the impression that the proof has been sent into the proofroom. However, the head reader disclaims all knowledge of that particular proof. Were the proofroom functioning with efficiency, there would be a record of the proof, assuming that it had been read.

The first essential piece of equipment in a proofroom is a time-clock, which should stamp every proof, large or small, entering and leaving the room. The use of a clock discourages dilatoriness, and is an accurate check on incoming and outgoing proofs.

Every proofreader should be provided with a record-sheet on which he should record every proof he reads and the time he begins and completes it. The record-sheet should be used in every proofroom whether large or small, because (1) it indicates what proofs have been read on a certain day, and (2) it shows how much time has been taken for the reading. The sample record-sheet on page 286 can be adapted for use in the proofroom in keeping an accurate check on production.

Whenever there is an *out* on a galley, and a piece of copy accompanies the proof, the proofreader should make a record of the page similar to the following:

Out — see copy on page 22

of Plasticene Bulletin

attached to galley 41.

Read at 2:30 p.m. by Richards

The notation should be placed on the desk of the head reader, who then can check on the page of copy if it is delayed or mislaid in the composing-room.

When a page-proof or stone-proof is being revised, uncorrected lines should be submitted to the head reader, who then confers with the foreman or stoneman to make sure that the corrected slug has not been placed on some other page.

A press-sheet should have the time stamped on it when it comes into and leaves the proofroom. This matter of stamping the time on a press-sheet is especially important, as the proofroom is frequently held at fault when there is a delay on the press.

Occasionally a book consisting of sixty or more galleys comes into the proofroom at one time. As these galleys are rarely given to one reader, the apportioning of them may not be in sequence. One reader may receive the middle of the book, another the end, and still another the opening

PROOFROOM RECORD-SHEET

Proofreader..... Date

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galleys. The head reader should know at a glance to whom the galleys have been given, and how many each reader has proofread. This is accomplished by the use of a slip, which may be patterned on the following one.

RECORD OF GALLEY-PROOFS

Title: *Listen the Wind*

| | | |
|--------------------|-----------------|-------------------|
| <i>July 12</i> | | <i>10:30 A.M.</i> |
| | <i>Received</i> | <i>Returned</i> |
| BROWN (Gal. 1-20) | 10:45 | 3:30 |
| SMITH (Gal. 21-40) | 11:00 | 3:45 |
| JONES (Gal. 41-60) | 11:02 | 3:55 |
| GREEN (Gal. 61-80) | 11:05 | 4:10 |

Remarks: All galleys from 1 to 80 inclusive left proofroom by 4:30.

Keeping an Accurate Record of the Make-up of Pages.—The reader who checks from the galleys into the page-proofs should keep an accurate record on a separate sheet of paper of the pages he has made up. This is necessary because frequently the pages do not come into the proofroom in numerical order, and unless they have been recorded, there is no way of checking missing or delayed pages. Occasionally the person in charge of the make-up will ask the head reader if a certain page has come into the proofroom. This can be checked at once if a record has been kept by the reader. The following is a suggestion for a make-up sheet.

MAKE-UP SHEET

Date.....

Publication

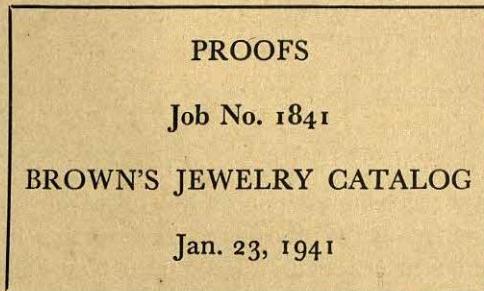
Reader

| Page | Page | Page | Page |
|-------|-------|-------|-------|
| | | | |
| | | | |
| | | | |
| | | | |

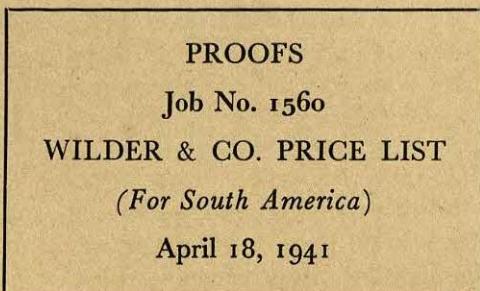
PROOFREADING AND COPY-PREPARATION

Providing Hooks for Various Proofs.—The required number of hooks for the various canceled proofs that are read each day should be hung in an accessible place. These hooks may be labeled *galley-proofs*, *page-proofs*, *foundry-proofs* and *press-sheets*. Certain special jobs, such as books, directories, or membership lists, etc., may have special hooks of their own. The object of these hooks is to make the various proofs quickly available if they are needed. At the end of the day, the proofs should be sorted out and placed in their respective job-tickets or in bins with the previous proofs pertaining to the same jobs.

Preserving Proofs of Completed Jobs.—Upon completion of a job, whether it be a book, catalog, magazine, or an issue of a newspaper, all proofs pertaining to it should be arranged in orderly sequence—that is, galley, revises, page-proofs, etc.—wrapped up in a good quality of kraft paper and properly identified with a label similar to the following:



If there is a similarity between certain jobs, a distinguishing mark should be placed on the label. Let us say that the job consists of two price lists, one for the United States and another for South America. The following notation should then be used:



The preservation of proofs is essential for several reasons. The responsibility for errors can be determined accurately, as the signed proof reveals by whom it was read. The proofs can be referred to for questions of style,

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or for the transferring of certain instructions to subsequent jobs. By means of such proofs, the number of ems on a job can be quickly computed, and they are used for estimating the amount of time to be charged for author's alterations.

The question often arises as to how long proofs of completed jobs should be kept on file. If ample room is available, the proofs of all jobs should be retained at least two years before they are destroyed. On certain jobs it may be advisable to keep the proofs indefinitely, especially if they are associated with some court action.

Customer's Telephoned Corrections.—Taking corrections by telephone is exceedingly hazardous, especially when the job is about to go to press. If it is at all possible, a proof should be submitted to the customer while the job is being made ready. If it is impossible to obtain a customer's written O.K. after he has phoned in the corrections, the head reader should repeat every correction with painstaking care. If a change is made in a figure, such as substituting a *six* for a *five*, spell out the figure by saying *six*—*s-i-x*. Should the change be in a proper name like JONS instead of JONES, say *J*—(*Jay*)—*O*—*N* (as in *noise*)—*S*. Then alongside each change, stamp conspicuously **TELEPHONED CORRECTION**, with the date and hour the change was phoned in.

The Proofreader's Private Scrapbook.—The head reader should furnish each of his readers with a medium-sized scrapbook, preferably in looseleaf form, with each reader's name stamped on the front cover. A scrapbook serves the purpose of recording information that cannot be found in the usual reference-books. Much of this special data may refer to office style, changes in policy, or editorial instructions. Names may be recorded that are no longer in the public eye. Suddenly an event occurs that gives such names temporary prominence. Fortunate is the proofreader who can refer to his scrapbook for the correct spelling when the information is not available elsewhere. When recording such data the reader should spare no pains to transcribe correctly and write legibly, for when something in the scrapbook is needed later on, it would be utterly useless if the spelling were doubtful.

Authority of Head Reader.—The degree of authority exercised by the head reader varies with the size of the proofroom and the number of readers employed therein. On the average metropolitan newspaper, and in large printing establishments, the proofroom enjoys complete autonomy, with authority to hire and discharge vested in the head proofreader. However, in the majority of smaller firms, the proofroom is under the supervision of the foreman or superintendent of the plant, who hires the readers and who dictates the policy of proofroom management. When a

head reader is subject to these limitations, he cannot exercise real authority, and hence, to a certain extent, his executive privileges are curtailed. Under such circumstances the head reader should give the foreman or superintendent his wholehearted co-operation, thereby setting an example of loyalty and efficiency to his associates.

Head Proofreader's Assistant.— In most proofrooms with four or more proofreaders, a head reader's assistant is a necessity. It is difficult, if not impossible, for the head proofreader to read press-sheets and stone-proofs, take corrections over the telephone, confer with the heads of the various departments, answer numerous queries, and at the same time keep his readers supplied with work. For this purpose the head reader usually trains a young man or young woman to take care of certain specific duties, which are enumerated as follows:

1. Sorting out the various proofs and copy as they come into the proofroom and placing them on the various readers' desks. The assistant must also be familiar with the general run of work so that the flow of incoming and outgoing proofs may be unimpeded.
2. Furnishing the readers with sheets of copy containing the mark-off, and holding copy whenever there is an overflow of work.
3. Transmitting messages from the head reader to the foreman of the composing-room, and vice versa.
4. Holding copy for the head reader on reset matter, and sorting out various proofs for the hooks.
5. Transferring queries and minor corrections from the first to the subsequent proofs of a set, and arranging them in numerical sequence.
6. Mailing proofs and copy to customers, and keeping reference-books in order.

Estimating the Amount of Time to Be Charged for Proofreading.— The head reader is often called upon to give an estimate as to how long it should take to read a specific job. In giving the estimate, he must take several factors into consideration: (1) The copy — whether it is clean or foul; whether it is typewritten or handwritten. (2) How many readings is the job to have? Will it be necessary to go through the regular procedure such as first reading, revision, page-proofs, author's page-proofs, foundry-proof, stone-proof and press-sheet? If all of these operations, or only a portion of them, are to be considered, the estimate becomes somewhat

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complicated. It is at this point that the record-sheets of similar jobs (see illustration on page 286), with reading time recorded, become exceedingly valuable in helping to arrive at a standard of computation.

Another factor that should not be overlooked is that of copy-preparation, which should be charged for in proportion to the amount of time consumed. If the copy is examined, it may reveal various inconsistencies and deviations of style that must be edited before the type is set up. For instance, in one place *postoffice* is one word; a few lines below it is *post-office* (hyphenated); on the following page it is two words, *post office*. Again, sideheads on one page become centered heads on another. The word *catalog* is spelled elsewhere in several places as *catalogue*; words emphasized in some places with quote-marks become italicized further on. The head reader should be prepared to take all of the aforementioned factors into consideration before he ventures to make a guess as to the amount of time it will take to proofread a job, as too high a figure may add excessively to the total cost, while an estimate that is too low would cause a considerable loss to the firm.

The Proofroom's Reference-Books.—The head reader should insist that the proofroom be supplied with an adequate number of reference-books, for a high standard of proofreading cannot be achieved unless some of these books are within instant reach when needed. The first and most important are the books pertaining to the city and state where the proofroom is located. These should include.

- a. Telephone Directory
- b. City Directory
- c. Street Directory
- d. State, County and City Register of Names
- e. List of Local Fraternal Societies
- f. Social Register of City and State
- g. Local Medical Directory
- h. List of Local Attorneys
- i. Complete Files of Periodicals and Regular Commercial Jobs Printed by the Firm

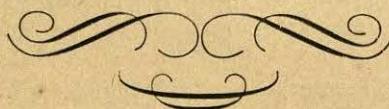
Next in importance are the following:

- a. *United States Official Postal Guide*
- b. *The World Almanac*
- c. Street Directory of the Principal Cities of the United States (Government Printing Office, Washington, D. C.)
- d. G. & C. Merriam Company's *Webster's New International Dictionary* (Latest Edition)¹

¹Either *Webster's* or the *New Standard Dictionary* is satisfactory.

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- e. Funk & Wagnalls' *New Standard Dictionary* (Latest Edition)
- f. French, German, Spanish, Latin and Italian dictionaries
- g. *Dorland's American Illustrated Medical Dictionary*
- h. *Roget's Thesaurus of English Words and Phrases*
- i. *Grove's Dictionary of Music and Musicians*
- j. The Holy Bible, with a concordance, preferably Strong's
- k. *Who's Who in America*
- l. *Who's Who* (England)
- m. Complete Works of Shakespeare, with a concordance
- n. *Dictionary of American Biography*
- o. *Fernald's English Synonyms and Antonyms*
- p. *Bartlett's Familiar Quotations*
- q. *Johnson's New Rhyming Dictionary and Poets' Handbook*
- r. *Vizetelly's Desk-Book of Errors in English*
- s. *Encyclopaedia Britannica* (Latest Edition)
- t. *British Poetry and Prose* (Houghton Mifflin Company)
- u. *Manual of Style* (University of Chicago Press)
- v. *United States Government Printing Office Style Manual*
- w. *Lippincott's New Gazetteer*
- x. World Atlas
- y. *Pharmacopoeia of the United States*
- z. *Social Register of the United States*



CHAPTER V

The Qualifications and Duties of a Copyholder

THE COPYHOLDER is literally what the word implies, *one who holds copy*, but actually he¹ is more than this. He is the proofreader's assistant, and when he is competent and fulfills his duties with interest and conscientiousness, his work becomes exceedingly important.

In newspaper proofrooms where the International Typographical Union exercises control, copyholding has been given the rank of proofreading. At each desk sit two proofreaders, who divide the work by alternately reading proof and holding copy. In some proofrooms, the procedure is to read for an hour, then hold copy for an hour. By using this method, each proofreader develops a high standard of proficiency at copyholding as well as proofreading, while at the same time the responsibility is equally divided.

However, in the average printing plant—commercial or publication—the copyholder is usually a young man or young woman from seventeen to twenty-five years of age.

Educational Requirements

The prospective copyholder should have at least a high-school education or its equivalent. In some printing-offices, ignorant boys are sent into the proofroom to hold copy for the proofreader. These boys, who are employed in the composing-room, are lamentably lacking in the rudiments of reading, and are only a detriment to the proofreader.

A copyholder should be familiar with words to the extent that he may read with clearness and intelligence. In addition, he should be able to enunciate his letters and syllables so that the proofreader may follow him without difficulty. The best type of copyholder is one who has had a flair for English composition, and who has excelled in this subject.

There are other reasons why a copyholder should have an adequate educational background. Many a proofreader, typographer, machine oper-

¹He should be construed throughout this chapter as either male or female.

ator and printing executive has developed from the ranks of copyholders. It should be obvious that the lack of education would prove a serious barrier to entering any of the foregoing occupations. Here it should be stated that elderly men and women are also employed as copyholders in some proofrooms. These persons are fairly well educated, and, while lacking the vigor of the average boy or girl, more than compensate for it by their greater sense of responsibility and steadier habits.

Training the Copyholder

It should be understood that copyholding is a regular occupation with well-defined principles and methods of procedure. When the copyholder is trained properly, he is able to perform his work efficiently and thereby make himself immeasurably more valuable to the proofreader. This fact redounds to the advantage of the copyholder, for when the proofreader is satisfied with his assistant he will constantly divulge to him the thousand and one *tricks of the trade*—invaluable information that he has gradually acquired during his many years as a proofreader.

The first requisite of efficient copyholding is good eyesight and keen hearing. These two physical qualities are extremely important, as there must be perfect correlation between seeing and hearing. Should the copyholder suspect that his hearing or sight is not functioning properly, he should consult a physician or an oculist for the purpose of correcting any revealed defects.

Another essential requirement is clear enunciation. Some persons have a speech impediment that makes a clear speaking voice difficult, if not impossible. If this defect cannot be overcome, it would be advisable not to engage in this occupation. However, there are minor speech defects, such as lisping, jerkiness, running one word into another, and speaking in an undertone that can be corrected if a determined effort is made to do so.

Assuming that the copyholder's sight, hearing and enunciation are satisfactory, the next step is to learn how to read aloud with a minimum strain on the vocal cords. It should be borne in mind that the copyholder frequently reads long lists of figures, names, or descriptive matter continuously for several hours. If the reading is performed loudly or in a high-pitched tone, it will not be long before the copyholder's voice will become hoarse and finally inaudible. He should learn to read distinctly and evenly—not low or high, but at a pitch and pace that do not strain his vocal cords or exhaust his energy.

As a general rule, the copyholder reads aloud from the manuscript or copy to the proofreader while the latter follows word for word on the galley- or page-proof. This procedure is satisfactory insofar as it enables the proofreader to check against the copy with a high degree of accuracy.

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Using this method, however, involves the possibility of overlooking typographical errors because the proofreader must gauge his *seeing* speed against the *reading* speed of the copyholder. Moreover, when the copyholder reads aloud, the proofreader finds it difficult to concentrate on the finer points of proofreading such as punctuation, consistency, sentence structure, etc.

With proper training, the copyholder should be able to reverse the usual procedure, that is, follow the copy visually, while the proofreader reads aloud from the galley- or page-proof. This method enables the reader to adjust his speed, starting, slowing up, or stopping entirely, according to the kind and number of errors he has to correct. It also enables him to read the text penetratingly, noting errors which would be difficult to catch if the copyholder read aloud to him.

When the copy consists of clean typewritten pages, it is not hard for the copyholder to follow the reader visually. The difficulty arises when the manuscript is written in longhand, or when the copy has been edited. In either case, it is the better part of wisdom for the copyholder to read aloud from the manuscript. However, he should spare no pains to learn how to follow the proofreader visually and should attune his hearing and sight to catch every word, whether long or short. If he is not sure of a word, there should be no hesitancy on his part to stop the proofreader and allay his doubts.

Now and then the proofreader may purposely slip in an extra word or omit a figure to test whether the copyholder is following him accurately. This checking of the copyholder occasionally and unexpectedly is essential since it acts as a spur, actuating him to concentrate on the copy, especially when the matter is dry or dully repetitious. The alert, ambitious copyholder will seldom fail to note every word that is being read to him, thereby demonstrating his dependability to the proofreader. Soon he will observe marked improvement in his ability, and with a few months of practice he should be able to follow the proofreader with a high degree of accuracy and speed.

It should now be understood from the foregoing data that a properly trained and competent copyholder is adaptable in that he is able to read aloud to the proofreader or follow him visually with equal proficiency. Furthermore, he develops a keen sense of responsibility and realizes that the proofreader is dependent on him to maintain a high standard of both copyholding and proofreading.

A copyholder should study the capabilities and idiosyncrasies of the proofreader. His ability to acquire knowledge and gain the good-will of the proofreader will be in direct ratio to his helpfulness and his desire to co-operate with his associate.

For instance, no two readers function alike. One proofreader may read with unusual rapidity; another may have average speed only; a third may be nervous and excitable, while still another may be placid, but mediocre in ability. A discerning copyholder will study his coworker and try to adapt himself to the proofreader's characteristics and limitations.

At this point it is fitting to discuss the factor of sex as it pertains to copyholding. In the opinion of this writer, it makes little difference from the viewpoint of efficiency whether the copyholder is male or female. In some proofrooms young women are given preference of employment because they are more likely to keep their jobs after being trained. Boys, as a rule, are quite anxious to learn the other branches of the graphic arts, hence gravitate from the proofroom to the composing-room after a year or two as copyholders. In some printing-offices this fact works to the advantage of the proofreader, for the more a boy knows about the technical phases of printing the better copyholder he makes.

The Copy.—The copyholder's responsibility for the copy is equivalent to the proofreader's responsibility for the proof. When the copy and proof come to the proofreader's desk, the copy should be straightened or flattened out. Then the copyholder should look at the proof to see if it belongs to the copy to which it is attached. If the copy is the continuation of a story, it is advisable to mark the position on the page that corresponds to the beginning of the galley. This dividing symbol, because it indicates the end of the preceding galley, and the starting of another one, is called a *mark-off*. If the *mark-off* has not been made—as is sometimes the case—then the copyholder should indicate it with a pencil. It is imperative that the copyholder learn the proper method of making a *mark-off*, which is illustrated below: If the last word on the galley corresponds to a word within a line of text, the *mark-off* on the copy should be made as follows:

Make a mark like [this, Gal. 50
] 51

The foregoing symbol means that the word *like* ends on galley 50, and the word *this* begins on galley 51. If the last word on the galley corresponds to the end of the line on the copy, the *mark-off* should be made in the following manner:

Intertype faces are made Gal. 50
 on the modern wide tooth 51

Should the last word that ends the page of copy also end the galley, make the notation in the margin at the bottom of the page, *End of Galley 51*. In the left-hand corner at the top of the following page, write

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Galley 52. It is vitally important that the copyholder learn the proper method of making a *mark-off*, for it represents one of the basic factors of efficient copyholding.

Noting Instructions or Changes.—The copyholder should check the numerical order of the pages. This should not be done in a cursory or slipshod manner, as copy may be duplicated or missing. Where pages have been inserted between two numbers, as 49a, 49b, 49c between 49 and 50, the inserts should be checked with care. The same carefulness should be exercised when a number of pages have been deleted and indicated as follows: 61 to 69, 70, which means that pages 62 to 69 have been discarded. If he finds a discrepancy in the numerical order, the proofreader should be informed immediately.

A common error made by an operator or compositor is leaving out a long sentence or a paragraph. This usually happens when the reading matter is involved or repetitious. This omission is called an *out*, and it is indicated in the margin of the proof as *out* — *see copy*.

If the *out* consists of but a few words, the proofreader writes them in the margin of the proof. However, if the *out* is a long one, the copyholder marks off the words that are to be set, and the proofreader attaches the sheet with the *out* to the galley- or page-proof.

Note particularly, in the following example, the correct method of marking an *out* on a sheet of copy.

Business Policy It is prudent for business men to be considering now the policies they should follow under the rapidly changing conditions that will be developing during 1941. Probably the first objective for industrialists should be to make every reasonable effort to increase the efficiency of production in their plants. [They can be confident that the costs of materials and of labor will advance, and that the government will bring pressure to avoid advances in the sales prices of their products. The task of the industrialist will be to continue to squeeze out a profit under those conditions.] In most instances he will be helped by increased volumes of demand for his goods, but that will need to be supplemented by increased efficiency of production.

SET

While the proofreader is checking or revising the proof, the copyholder can make himself quite useful by taking care of many necessary details, such as scanning the copy for marginal notations, or noting indica-

tions of cuts, size and style of initials, width of body matter, and directions whether type is to be solid, leaded or indented.

There are other ways in which the copyholder can be quite helpful to the proofreader. He can transmit queries to the foreman, deliver proofs to the compositors or operators, or hunt up old copy or proofs out of the files for reference. He can verify quotations or credits, consult gazetteers or dictionaries for spellings or divisions of words, and check on the accuracy of names, addresses and telephone numbers from telephone directories.

Breaking In the Copyholder.—The boy or girl who contemplates taking up this occupation should know a few of the difficulties that will confront them. In the beginning you may find reading aloud a little perplexing, and the routine may at first seem strange. However, the proofreader has probably broken in copyholders successfully in the past, and if you are alert and co-operative he will do the same for you.

If the proofroom where you are employed handles a miscellaneous line of work, you will have to read thousands of words that you have probably never seen before. Do not attempt to pronounce them without help from the proofreader, whose tact and patience will enable you to become adjusted to all kinds of difficult reading.

There are certain types of copy such as bonds, mortgages, real-estate deeds, scientific documents, etc., where the copyholder must call out everything *exactly* as he sees it. This comprises indentions, capitalization, punctuation, compounding, quotation-marks, initial letters, display lines and various kinds of headings. This does not apply, however, to the average run of work that comes into the proofroom, with whose style an experienced proofreader is thoroughly familiar. A capable reader expects a high-quality standard of copyholding, which does *not* mean calling out every mark of punctuation.

Copyholding Essentials

It is suggested that the copyholder, whether a beginner or experienced, give the following information painstaking attention, for it exemplifies the best of present-day knowledge and experience so far as they pertain to copyholding. The copyholder should realize that teamwork increases the efficiency of both the proofreader and his assistant. When the reader and the copyholder become accustomed to each other, the work is done rapidly and accurately. There is no hesitancy or waste of time, and the reader, with full confidence in the ability of his copyholder, concentrates all of his attention on the proof, with the result that the proofreading is consistently satisfactory.

Quality of Voice.—Develop the habit of reading softly and evenly. When the voice fluctuates between low tones and high strident ones, the

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proofreader finds it difficult to concentrate on his work. It is not advisable to read in an expressionless monotone, for this kind of reading eventually grates on one's nerves and reduces the work to a flat, uninteresting routine. Learn to modulate your voice, putting inflection and expression into the reading. When you come to the end of a sentence, pause slightly; inflect the voice to indicate an interrogation; and read quoted matter so that the proofreader can distinguish between the end of one statement and the beginning of another.

Enunciation.—Reading clearly and distinctly involves many factors that should be defined. It should be understood that the proofreader cannot follow accurately unless he hears every word with absolute distinctness. Headings should be read with the utmost exactness. Enunciate every word distinctly, including plurals and the minor words such as *the, an, or, to, of, on, up, and, as, but, for, and if*. Pronounce the plural *s* clearly, especially when it precedes a word beginning with an *s*, such as *fundamentals suggested*. In an example like this, the proofreader might pass up the phrase as *fundamental* (no *s*) *suggested* if it were set up that way. To make certain of the plural, the copyholder should read it *fundamentals (s)* (then a pause) *suggested*. Avoid the baneful habit of running one word into another, and clearly pronounce the suffixes *er* (*promoter*), *ed* (*benefited*), *or* (*possessor*), and *ing* (*mating*).

Regulating Speed of Reading.—The speed of reading is determined by the kind of copy handled. Straight typewritten copy can be read rapidly. However, when this copy has been edited so that words are inserted between the lines, marginal notations made, and additional copy in the form of pasted inserts, the copyholder must, of necessity, slow up.

Among the copy defects one must watch carefully are letters or figures jammed one into the other, words or letters X'd out, misspelled words, incomplete phrases or sentences, or a notation that something has been written on the reverse side of the sheet. Also watch for pasted inserts that have been folded in so snugly that they have been overlooked by the typesetter. Always scan the top and bottom corners of the copy, as occasionally something has been added from which a faint pencil line leads to a caret in the center of the typewritten matter. If the guiding line is faint and the insert a considerable distance away, it can easily be overlooked by both the typesetter and the copyholder. It must be emphasized that this kind of copy must be read slowly, and that accuracy is the first consideration.

Copy written in longhand is also slow reading and should be given the greatest care. You can learn to read the most difficult copy by exercising some ingenuity. Remember that every writer has definite characteristics that can be identified. Some authors use abbreviations and contractions for certain words as & for *and*; 100th for *one hundredth*; *educat'n* for

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education; *qtr.* for *quarter*, *read'g* for *reading*, etc. They also may leave out prepositions, conjunctions and essential verbs. These are the common defects of handwritten copy that should be given serious study. The copyholder who can read difficult manuscript has increased his efficiency and is in direct line for advancement.

The Necessity for Teamwork.—The copyholder should recognize the fact that his role in the production of accurate, speedy proofreading is a vital one. Study the traits of the proofreader and learn to adapt yourself to his requirements. Under the best of conditions, proofreading is an intensely nerve-racking occupation, and the physical and mental demands on the proofreader are extremely heavy. That is why he needs and is entitled to your utmost co-operation. Adjust your reading to the proofreader's speed, which is determined by the kind and number of errors he must correct. You can usually tell when he is about to mark an error by such movements as the upraising of the pen, the tilt of his head, or the turning of his shoulder in your direction. When he is ready to proceed, he will say "*all right*" or make some sign that is mutually understood. In this respect there must be perfect synchronization.

While the system of signals for calling out styles and sizes of type is fairly well standardized, you and the proofreader may evolve signs of your own. Among the usual signals are the following:

1. One tap of the pencil for each word means italics. However, if there are four or more words italicized, it is better to call out "*four italic*." or "*five italic*." as the case may be.
2. Raising the index finger once for each word means that the first letter of the word is capitalized. If there is a paragraph with the principal words capitalized, say "*All Up except in, for and as*," assuming that these are the words that are down (lower case).
3. A horizontal movement of the hand means that a word is all capitals; but it is more accurate to call out "*One Even*" or "*Two Even*." If the entire line is in capitals, say "*All Even*."
4. Where a paragraph is enclosed in quotation-marks, you start it with the words "*Begin Quote*" and at the end of the paragraph say "*Close Quote*" or "*End Quote*."
5. Should part of the quoted paragraph contain a sentence beginning with a single quotation which closes at the end of the paragraph, you say "*Begin Double Quote*" and continue until you come to the next quotation, when you say "*Begin Single Quote*." When the quotation ends, you call out, "*Close Single and Double Quotes*."

The following list of expressions comprises recognized terms used by copyholders that have been found to be substantial time-savers when utilized in reading aloud to the proofreader.

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| <i>Word or Symbol
as It Appears
in Copy</i> | <i>As Pronounced
by
Copyholder</i> | <i>Word or Symbol
as It Appears
in Copy</i> | <i>As Pronounced
by
Copyholder</i> |
|---|--|---|--|
| a.m. | am | Louis | loo-e |
| apostrophe | pos | Louisiana (La.) | la |
| Aug. | aug | Mac | mack |
| Ave. | av | Mc | mick |
| billion | bil | Md. | mud |
| Cal. | cal | million | mil |
| Chicago | chi | Moor | moor |
| Co. | co | Moore | moor-e |
| Cohan | co-han | Mr. | mer |
| Cohen | co-hen | N. C. | Nek |
| comma | com | N. D. | nud |
| Conn. | conn | Nov. | nov |
| c.o.d. | cod | N. J. | nuj |
| Dec. | des | N. Y. | ni |
| Del. | del | Oct. | oct |
| D. C. | dik | paragraph | par |
| ditto | dit | Pa. | pah |
| doctor | doc | parenthesis | paren |
| dollar | dol | parentheses | parens |
| et cetera | ets | period | point |
| exclamation-mark | bang or exclam | p.m. | pum |
| Fla. | flah | quotations | begin quote - |
| Feb. | feb | | end quote |
| Frederic | fred-er-is | R. I. | ri |
| Frederick | fred-er-ick | San Francisco | san fran |
| f. o. b. | fob | S. C. | sek |
| Ga. | ga | S. D. | sud |
| Greene | green-e | Sr. | ser |
| hundred | hun | St. | ste |
| hyphen | hyf | semicolon | sem-i |
| inc. | ink | Sept. | sep |
| interrogation-mark | hay or quest | Thompson | thom(p)son |
| italic | ital | Thomson | thom-son |
| Jan. | jan | thousand | thou |
| Jr. | jr | U. S. | us |
| Levey | lev-e | U. S. A. | usa |
| Levy | lev-i | Va. | vah |
| L. I. | li | Vt. | vit |
| Lewis | lew-is | Wm. | wim |

Reading Proper Names Correctly.—The reading of proper names correctly is one of the primary duties of a copyholder. There is nothing more serious than a misspelled name, for when this occurs it might cause the reprinting of a costly job or the loss of a customer's good-will. The copyholder should realize that names can be read with accuracy only when the work is performed with interest and intelligence.

Names written by hand are undoubtedly the most difficult to read and at times are almost illegible. However, longhand is only a degree worse than carbon copies of typewritten matter. The copyholder should study the respective faults of each so that he may be able to master the intricacies of various kinds of copy, no matter how poorly it has been prepared.

In handwritten manuscript, even the most common names may be difficult to read. Take a simple name such as *Cohen*, which may also be *Cohan*, *Cohane*, *Cohn*, *Cohns*, *Coan*, *Coane*. *Brown* has variations such as *Browne*, *Brownie*, *Broun*, and *Brounn*. *Smith* also has various forms as *Smit*, *Smithe*, *Smiths*, *Smitt*, *Smyth*, and *Smythe*. A simple name as *White* can be spelled *Wite*, *Whit*, *Whiter*, *Whyte*, *Wyte*, or *Wythe*. Unless the copyholder really knows how to read difficult handwriting the possibilities open for various types of mistakes are enormous.

Contrary to popular impression, the average person does not make his characters consistent throughout his copy. Scanning a few pages of handwritten copy, one will note the Greek *ε* and the Spencerian *e*, the dotted *i* and the undotted *i*, the crossed *t* and the uncrossed *t*, the printed capital *S* and the Spencerian *s*, used interchangeably. The copyholder, by concentrating on the various differences in handwritten characters, can learn to read difficult manuscripts with a fair degree of accuracy. In all cases where the letters cannot be made out, or when the last letter of a name ends in a scrawl, the name should be encircled. Later in the copy it may occur again. Then it can be compared with the doubtful one, or the two names may be queried, making it possible for the editor or customer to decide quickly whether they are alike. *N*'s and *u*'s may look alike, but the name itself may give a clue. Let us say the name looks like *Ponnd*. The chances are in favor of its being *Pound*, unless it is a foreign name. However, this reasoning would not apply to a name such as *Bande*, for it could be *Baude*. When the *i* is not dotted, is the name *Brendel* or *Brindel*? Dozens of knotty points like these must be solved before names written by hand can be proofread with accuracy.

Carbon copies of typewritten matter present different but equally serious problems. In the capitals, *G* may be taken for *C*; *M* for *N* or *W*; *D* for *B*; *E* for *F*; *B* for *P*. The lower-case *e* looks like an *o*; it is hard to distinguish between an *m* and an *n*; and quite frequently lower-case letters

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do not show up at all. This means that in lists of names the closest form of teamwork between the proofreader and the copyholder is required in order that the work may not be delayed, at the same time making sure that a high-quality standard of copyholding is maintained.

It cannot be too strongly emphasized that in the reading of proper names the copyholder's tone must be clear, and that he must pronounce each letter or word distinctly. The maximum reading efficiency, however, is maintained when there is a system that is thoroughly understood by both the copyholder and the proofreader.

While names as a rule are spelled out, there are a great many that do not have to be spelled if they are pronounced with care and precision. The following list of names comes under this classification.

GIVEN NAME

| | | | |
|-----------|----------|---------|----------|
| Albert | Florence | Louis | Sarah |
| Alexander | Francis | Louise | Stanley |
| Alfred | George | Mary | Theodore |
| Alice | Gerald | Max | Theresa |
| Arthur | Gertrude | Milton | Thomas |
| Beatrice | Harold | Nathan | Una |
| Ben | Harry | Nora | Unity |
| Benjamin | Henry | Norman | Uriah |
| Bernard | Ida | Oscar | Victor |
| Betty | Irene | Oswald | Vincent |
| Charles | Irving | Otto | Viola |
| Clara | Jacob | Paul | Walter |
| Clarence | James | Peter | Willard |
| Daniel | John | Philip | William |
| David | Joseph | Quinn | Yancey |
| Dorothy | Kathleen | Quitman | Yate |
| Edward | Kay | Richard | York |
| Ethel | Keith | Robert | Zachary |
| Eugene | Leon | Rose | Zane |
| Faith | Lester | Samuel | Zebulon |

FAMILY NAME

| | | | |
|---------|-----------|-----------|-----------|
| Academy | Barr | Eastman | Garner |
| Acme | Barrett | Eaton | Hanley |
| Acorn | Carrier | Edgar | Harding |
| Adams | Clifford | Ferdinand | Herbert |
| Adler | Crosby | Ferguson | Imperial |
| Barber | Davenport | Ferry | Ingersoll |
| Bark | Davis | Garden | Ireland |
| Barnes | Derby | Garfield | Jackson |

FAMILY NAME (Continued)

| | | | |
|---------|-----------|-----------|------------|
| Johnson | Nassau | Redfield | Valentine |
| Jones | Nelson | Seaman | Vanderbilt |
| Kahn | O'Brien | Sheldon | Vernon |
| Kaiser | O'Connell | Silverman | Waters |
| Kane | O'Connor | Singer | Watkins |
| Leader | Page | Smith | Watson |
| Lederer | Pepper | Tompkins | Yale |
| Lee | Perkins | Toomey | Yeats |
| Major | Quigley | Travis | Young |
| Mayer | Quimby | Ulmer | Zealand |
| Mayo | Ralph | Underhill | Zeller |
| Nash | Rand | Underwood | Zenith |

Of course, it should be understood that the foregoing list is merely a nucleus, to which hundreds of additional names may be added. The chief point to take into consideration is that in the reading of long lists of names there are probably fifty per cent of them that do not have to be spelled, provided a system is arranged by which the proofreader and copyholder can co-operate.

This matter of *absolute co-operation* is extremely important if there is to be a thorough understanding between the copyholder and the proofreader regarding the following system:

1. All regular names such as *Brown*, *Ward*, *Clark*, *Smith*, *Cook*, *Cox*, etc., are to be pronounced, *not spelled*. When the *e* is added, forming *Browne*, *Warde*, *Clarke*, *Smithe*, *Cooke*, *Coxe*, etc., the copyholder then reads *Brown — e*, *Ward — e*, *Cook — e*, etc.
2. The name *Myer* alone, or as a prefix or suffix, i.e., *Myerson*, *Myerstein*, *Myers*; *Untermeyer*, *Niemyer*, etc., is not spelled.
3. *Meyer* is pronounced as *Meeyer*, which is a cue to the proofreader that an *e* precedes the *y*.
4. Names ending in *sky* are not spelled, i.e., *Brodsky*, *Tekulsky*, etc.
5. When the name ends in *ey*, such as *Brownley*, *Gateley*, *Somerley*, etc., the copyholder emphasizes the *ey*.
6. Names with the endings *son* and *sĕn* are recognized by the pronunciation. *Clarkson*, *Donaldson*, *Williamson*, etc., are read normally. Names ending in *sĕn*, as *Johnsĕn*, *Amundsĕn*, *Knudsĕn*, etc., are pronounced *John — sĕn*, *Amund — sĕn*, *Knud — sĕn*, etc.
7. *Frederick* is pronounced with the hard *k* sound. *Frederic* takes the sound of the soft *c*. *All other forms of this name should be spelled out.*

THE QUALIFICATIONS AND DUTIES OF A COPYHOLDER

8. With names like *Centre* and other forms ending in *re*, the copyholder should say Cent — *re*.

9. The name *Elliott*, with two *l*'s and two *t*'s, should not be spelled. The other forms — *Eliot*, *Elliott*, *Elliott* — must be spelled out.

10. When the proofreader hears the name *Thompson*, he knows that it takes the *p*. In *Thomson*, the copyholder should read it, *Thomson without the p*.

11. Names having two *s*'s and two *l*'s are not spelled unless they are very unusual. Do not spell *Russell*, *Bissell*, etc., but always spell out irregular forms such as *Rusell*, *Russel*, *Bissel*, etc.

12. Normal names ending in one *n* are not usually spelled, i.e., *Hoffman*, *Lyman*, *Stoneman*, etc. When these names end in two *n*'s, the copyholder gives the last syllable the broad *a* sound *männ*. Irregular forms should always be spelled, such as *Hofmann*, *Mann*, *Stohnmann*, etc.

13. The prefixes *Mc* and *Mac* are pronounced, respectively, *Mick* and *Mack*, as *McLoughlin*, *MacDonald*, etc. In the form *Macdonald*, read it “*Mack — Donald — lower-case d*.”

14. When the form is *M'Master* or *M'Mahon*, the copyholder should read it “*M — pos — Master*.”

15. Beware of passing an *n* for an *m*, or vice versa. When the copyholder pronounces *m*, let him give it a long sound, *em-m-m*; *n* a short, clipped sound.

Reading Lists of Tables.— The copyholder should learn how to read statistical matter, which comprises figures of every description. Long lists of tables should be read with precision. If accuracy and speed are to be achieved, the most practical and economical method should be adopted.

One of the principles of reading figures rapidly is to avoid monotonous repetition. Let us say that you have a table to read similar to the following example.

| | | | |
|-----------|-------|-----------|-------|
| 1917..... | 169.7 | 24,319.1 | (1) |
| 1918..... | 311.6 | 45,439.5 | (1) |
| 1919..... | 401.9 | 66,053.4 | (1) |
| 1920..... | 329.7 | 85,074.2 | (1) |
| 1921..... | 357.3 | 64,934.8 | (1) |
| 1922..... | 522.1 | 75,336.0 | (1) |
| 1923..... | 554.4 | 89,614.7 | (1) |
| 1924..... | 571.1 | 97,698.3 | (1) |
| 1925..... | 679.5 | 108,289.5 | (1) |
| 1926..... | 689.2 | 115,455.3 | 635.8 |
| 1927..... | 665.3 | 123,031.5 | 673.2 |
| 1928..... | 528.2 | 132,525.2 | 658.4 |

PROOFREADING AND COPY-PREPARATION

| | | | |
|-----------|-------|-----------|-------|
| 1929..... | 687.0 | 145,132.4 | 758.7 |
| 1930..... | 511.2 | 151,458.3 | 669.4 |
| 1931..... | 417.4 | 124,137.3 | 540.1 |
| 1932..... | 314.1 | 89,527.6 | 545.4 |

The foregoing table is read one column at a time from top to bottom. Do not read the first column "*nineteen-seventeen, nineteen-eighteen, nineteen-nineteen,*" etc. Since the first two digits are the same all the way down, read the four digits of the first figure and only two of the following ones. Note how this is done: "*Nineteen-seventeen*" (skip two figures all the way down), "18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32."

In the second column a decimal point precedes the last figure. Do not read the column "*One hundred and sixty-nine point seven, three hundred and eleven point six,*" etc. In the first place, eliminate the word *hundred* since it is repetitious. Secondly, the point repeats in the entire column, hence it is only necessary to call it out once. Let us now read the column of figures properly: "*One sixty-nine point seven*" (from now on, the point is not read), "*three-eleven, six; four-o-one, nine; three twenty-nine, seven,*" and so forth, until the column is completed.

In the third column the digits are separated by a comma after the thousands, and a decimal point precedes the last figure. These figures should not be read "*Twenty-four thousand, three hundred and nineteen point one*" or "*One hundred and eight thousand, two hundred and eighty-nine point five*." Read the first unit "*Twenty-four, three-nineteen point one*" (now skip the point); "*forty-five, four thirty-nine, five; . . . one-fifteen, four fifty-five, three,*" and so forth.

In the last column you will note the figure *1* in parentheses several times. Do not repeat this number "*One, one, one, one,*" etc. Count the number of *ones*, then read them "*one in parens — nine times.*"

In certain types of tables it is better to read across than down because of the descriptive matter in the first column. This applies to the following type of table:

| | | |
|---|---------------|--------------|
| Income, total | \$733,203,004 | \$78,310,446 |
| Premiums | 588,796,030 | 64,818,710 |
| Interest on investments..... | 69,959,858 | 5,690,251 |
| Repayments under sec. 302, World War Veterans' act, 1924..... | 57,810,991 | 6,080,401 |
| Profit on sale of investments..... | 8,467,385 | 500 |
| Interest on loans..... | 8,080,527 | 1,711,075 |
| Interest on premiums..... | 88,213 | 9,869 |
| Disbursements, total | 172,412,027 | 28,736,667 |
| Paid on claims..... | 108,160,786 | 18,098,054 |
| Paid on surrenders..... | 16,989,567 | 2,999,527 |

THE QUALIFICATIONS AND DUTIES OF A COPYHOLDER

The correct method of reading the foregoing table is as follows: "*Flush indentation — Income, total-leaders-Dollars seven thirty-three, two-o-three, o-o-four; dollars seventy-eight, three-ten, four forty-six.*"

Second line: "*Indent one em — Premiums — leaders — five-eighty-eight, seven-ninety-six, o-thirty; sixty-four, eight-eighteen, seven-ten,*" and in the same manner for the remaining figures.

As stated previously, the reading of statistical matter should be performed with an absence of repetition, the purpose of which is to attain a high standard of accuracy with a minimum waste of time.

Copyholding: A Logical Step to Proofreading.—An alert, ambitious copyholder, in daily association with a proofreader, gradually absorbs the fundamentals of proofreading. He learns to read all kinds of manuscripts, including those that are badly written or poorly edited. He becomes familiar with the procedure of the proofroom and learns the proper sequence of proofs. His experience is enriched by a knowledge of bad alignment, wrong fonts, mechanical transpositions, uneven spacing, and various styles of modern type faces.

If he has shown the proper interest in his job, certain tasks have been assigned to him which may be considered as elementary proofreading. For instance, he transfers corrections from the original to duplicate proofs, and does simple revision. In his waiting time he is permitted to do "silent" reading of galley- or page-proofs, and soon learns to "spot" typographical errors. In the meantime he learns a good deal about spelling, punctuation, grammar, division of words, and the essentials of correct typography. It now can be realized why such valuable training often equips a copyholder for the vocation of proofreading.

The ambitious copyholder who is striving for advancement should, however, pay strict attention to the following factors connected with the routine of the proofroom:

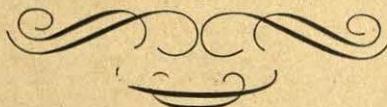
1. When sending proofs to the customer see that the copy and the proofs are in numerical order. Check the pages of copy and the galley- or page-proofs painstakingly, for if a sheet of copy or a galley-proof is missing it is a reflection on the efficiency of the proofroom.

2. Be sure that the right number of proofs have been pulled. Sometimes a colored proof is requested for dummying up the pages. For this information read the job-ticket carefully.

3. When you transfer corrections from one proof to the others in the set, do not overlook any, and make sure that they are legible, small and neat. Copy all queries and other information correctly, and indicate the insertion of cuts, tables, charts, inserts, etc., exactly where the customer or editor has indicated them.

PROOFREADING AND COPY-PREPARATION

4. Keep your desk neat and orderly. Place a paperweight on one or two pages of copy that are to be read, as they may be mislaid. Do not hold reference-books any longer than necessary. Return them to the shelf so that others may use them.
5. Take an interest in the proofreader's routine so that you may point out various faults he may have overlooked. If a galley has a long *out*, see that the copy has been attached to the galley. Also make a memorandum of the page and the time it left your desk, so that it may be traced if missing or overdue. When the proofreader has completed a galley, see that he has not forgotten to sign it, which may happen occasionally. While correcting a proof, the proofreader may notice certain discrepancies which he intends to verify after he finishes the galley. If he should forget to do this, and you remind him of it, he will be deeply appreciative.
6. Cultivate a spirit of helpfulness; be patient, genial, courteous, and co-operative. Remember that you have a great deal to learn, and the proofreader has much to offer you from his proofreading knowledge and experience, which, if you gain his esteem, he will impart to you generously and abundantly.



CHAPTER VI

The Preparation of Copy for the Printer

COPY-PREPARATION is a flexible term which may be applied to many elements that are associated with the graphic arts. This term is used in photo-engraving, advertising, photo-lithography, art work, etc., and in each of these categories it has a distinct meaning.

The preparation of copy for the printer, or for the average composing-room where type is either machine-set or hand-set, does *not* mean passing on editorial policy, criticizing a writer's style, or giving opinions as to a book's literary worth. It does *not* mean reconstructing sentences, deleting entire paragraphs, or making radical changes based on the copy-preparer's opinions that are not in accord with those of the author; nor does it mean checking on the accuracy of formulae or equations, or proving the answers to problems or demonstrations connected with a particular industry.

All of the foregoing embodies an editorial technique that has very little, if anything, to do with the preparation of copy for the printer, which has its own requirements and limitations.

In its application to the many varieties of manuscripts that are to be converted into hand- or machine-set type, copy-preparation *does* mean: (1) Correcting misspelled words; (2) setting a uniform style of capitalization; (3) correcting faulty punctuation; (4) compounding words consistently; (5) noting errors in singular or plural possessive; (6) changing a singular or plural subject to agree with a singular or plural predicate; (7) noting that proper names are spelled uniformly throughout; (8) watching the co-ordination between the reference in the text and the footnote to which it belongs; (9) setting a uniform style for spellings that occur more than one way in the copy; (10) watching the correct numerical order of figures; (11) watching the proper alphabetical order of letters; (12) noting variations in the spelling of place-names; (13) watching for lack of uniformity in the italicizing of newspapers, magazines, and various kinds of periodicals; (14) observing that quotations set a size smaller or indented should not take quotation-marks; (15) noting that

centered heads should not take a period; (16) observing that inserts and marginal quotations should be indicated legibly; (17) comparing the list of cuts with the actual number furnished; (18) noting carefully that the captions refer specifically to the indicated cuts; (19) watching for uniformity in the use of abbreviations; (20) observing that the use of figures or spelling them out should have some basis of consistency; (21) indicating the styles and sizes of type of the various headings, centered heads, sideheads, footnotes, etc.

The Cost of Author's Alterations

The copy-preparer should realize that one of the most serious problems confronting the average publisher or printer is that of author's alterations or author's corrections. While author's alterations are of greater consequence to the publisher than to the printer, since the publisher must pay the costs of them, they are a problem also to the printer because the charge always seems excessive and is often the cause of serious misunderstandings between printer and publisher. Author's alterations may be defined as those corrections made in galley- and page-proofs that are a variation from the copy in the form of changes, additions, or deletions. The specific duty of the copy-preparer is to edit the manuscript so thoroughly that changes, after the type has been set up, will be few in number, therefore keeping down the cost of author's alterations to as low a figure as possible.

The Appearance of a Manuscript

A manuscript should be typewritten on a good grade of white bond paper. The text should be double-spaced, with at least one inch margin on all sides. Occasionally copy is written in longhand. If this is necessary, the writing should be done on ruled paper with the lines spaced one-half inch apart, which makes it possible to write legibly, and at the same time leave ample space to insert words between lines when changes are made. Copy with handwriting that is difficult to read should be typewritten before it is sent to the printer, as its poor condition precludes any successful effort to prepare it properly.

Typographic Style

All copy before it is composed should be *marked up* for style and sizes of type. Headings, initials, indentations, boldface, italics and the various sizes of type are indicated by the copy-preparer, or by the copy-cutter in the composing-room. The following symbols are considered standard in marking up the *style* for the printer:

THE PREPARATION OF COPY FOR THE PRINTER

Copy-Preparers' Marks

place-names

good judgment

the survival

saving of time

consistency

preparation

demonstrates

final instructions

Explanation of Marks

Matter underscored once is to be set in *italics*

Matter underscored twice is to be set in **SMALL CAPS**

Matter underscored with three lines and two lines, respectively, is to be set in **CAPS** and **SMALL CAPS**

Matter underscored with three lines is to be set in **CAPS**

One wavy line indicates **bold-face type**

One straight line and one wavy line indicate ***boldface italics***

Four straight lines indicate ***ITALIC CAPS***

Three straight lines and one wavy line indicate **BOLD-FACE CAPS**

The following illustration is a specimen of *prepared copy*, exemplifying the use of the foregoing symbols:

Loose Leaf Wire Binding for catalogs,

booklets, and sales portfolios.

Flex-O-Coil is adaptable to scores of

styles of binding, both wholly concealed

and semi-concealed.

PROOFREADING AND COPY-PREPARED

A flip of the page—it's out!

You can remove one to twenty pages instantly!

Special booklet demonstrates the different styles of Flex-O-Coil Loose Leaf Wire Binding.

Symbols Used in the Preparation of Copy

The following marks or symbols are used to a great extent in the preparation of copy for the printer. As these marks are thoroughly representative, they should be given painstaking consideration by the copy-preparer. Note the difference between copy-preparation symbols and proofreaders' marks (the latter treated comprehensively in Chapter Two).

The following symbols, as illustrated in the specimen sheet of *prepared copy* on page 314, are usually indicated *within the copy itself*, while proofreaders' marks are written in the margins of the galley- or page-proofs.

Copy-Preparers' Marks

Explanation of Marks

○ or X

Period

,

Comma

wide spread

Close up space

installment debt

Curved marks showing beginning and end quotes

has ballooned probably

Transpose

all ready

Leave space between words

THE PREPARATION OF COPY FOR THE PRINTER

Copy-Preparers' Marks (Cont.)

Explanation of Marks

n

The stroke over an *n* in hand-written copy identifies it. The *u* is recognized by its being underscored.

Manager

Change capital to lower case

governor

Change lower case to capital

pay as you use.

Set in *italics*

L

¶

Beginning of a paragraph

Pres.

1,000

Spell out. Also the opposite, as *Professor* to *Prof.*, or *fifteen* to *15*.

dollars a year."
→ He also implied

No paragraph; run in with preceding matter

is that of over-
indebtedness.

The half-circles are a sign to typesetter that word should be a solid compound (no hyphen) if it appears within the line

Most housewives
manage the none-

A line drawn vertically at the left of text to indicate that the matter is to be set in smaller type

← He further stated
that "the aftermath

Set flush; no paragraph

A great forward step
will be taken when the

Matter is to be indented

STET
(with periods)

Indicates that matter previously canceled is to be retained and set up in type



This is the end of the copy

SPECIMEN SHEET OF PREPARED COPY, ILLUSTRATING
IN SEQUENCE THE FOREGOING SYMBOLS

THE CREDIT PROBLEM

Consumer credit is simply another term for debt. It means indebtedness for those who use and consume articles of commerce. Generally speaking, it means also widespread family debt. Furthermore, it has come to mean ~~installment debt,~~ although only half of consumer debt is traceable to installment buying.

In United States, credit has ballooned probably it is said, to an estimated sum of nine billion dollars. The figures for Canada will be all ready next summer, but too late for publication, according to the Manager of the Dominion Trust Company economics department.

The late governor Dix, of New York, stated that our "economic system could not function without the principle of pay as you use."

"Most of this debt," stated Pres. Morris of the credit association, "is contracted by people with incomes of about 1,000 dollars a year." ↙

He also implied that some families have been allowed to load themselves with burdens of debt.

The great problem ahead of us is that of over-indebtedness. As stated by Oberly Roder, Director of the Consumers' Credit Guild, in a recent article:

Most housewives manage the none-too-simple job of keeping outgo within modest incomes. Nevertheless, the pressure of credit selling is taking an increasingly heavy toll.

He further stated that "the aftermath of easy payments consists of a rude awakening and countless worries."

Professor William Clyde has summarized the credit problem with this terse comment:

A great forward step will be taken when **INDENT** all the retailers, of whatever kind, realize that consumer credit can be a great boon when used properly, and a boomerang to the average **STET** family when abused. **STET**

Numbering the Pages

The pages of a manuscript, whether large or small, should be numbered consecutively. Some authors may insert additional pages between two consecutive numbers, like 108, 108a, 108b, 108c, 109. Others may eliminate some pages. Let us say that pages 151 to 174 have been deleted. When this occurs, the numbering should be as follows: On page 150, write 150 to 174; then continue with page 175 as if the preceding pages of copy had been intact. Sometimes a number of pages of copy are canceled by the author, but he wants them to remain in their regular order in the manuscript. In a case like this, the copy-preparer should write the word "KILLED" across the face of each page with a red or blue pencil.

Some publishers advocate, whenever pages have been added or removed, that the entire copy be renumbered. This idea is worth one's consideration because (a) should the added pages be mislaid or lost, the break in the numbering would be noticed at once, and (b) computation of space and insertion of cuts are greatly facilitated. However, if the pages are renumbered, great care should be taken with the contents-page to make it conform with the new numbers. Also, if pages are specified throughout the text, as *See page 85*, these numbers also must be changed to tally with the renumbering. Pages should always be numbered in the upper right-hand corner so that when they are counted they can be easily seen.

Chapters, Paragraphs and Headings

Make sure that the chapters are in proper numerical order. Sometimes chapters will be duplicated as *X*, *X*, or a number might be jumped as *VIII*, *X*. Unless a missing number represents a chapter which is to be supplied, the copy-preparer should renumber them consecutively. Every chapter should begin on a separate page, and the word *Chapter*, followed by the number, on a separate line. See that the numbering of the chapters is uniform in style. The usual form is Roman numerals, but occasionally Arabic numbers are used, or they are spelled out. Watch for inconsistencies such as *Chapter XV*, *Chapter 15* or *Chapter Fifteen*.

Every paragraph in the copy should be indented at least one-half inch. If the copy has been typed in block-paragraph form, the copy-preparer should use the symbol ¶ or L to indicate each paragraph. Otherwise it would be difficult for the typesetter to determine just what is a paragraph. Unless it is unavoidable, never permit a page to consist of one long paragraph. Break it up into at least two, but make sure that the division does not interfere with the continuity of thought.

The style of headings in a manuscript should be given the most painstaking attention. After you have assimilated the style, see that it has

been adhered to consistently. Let us say that the centered head is in capitals and the sidehead is in upper and lower case, underscored, and on a separate line. In reading the manuscript, you may notice some centered heads in upper and lower case instead of caps. Further on, you may observe that the sideheads instead of occupying a separate line are run in with the text matter. On the one hand, it may be possible that the author has unwittingly deviated from the planned style. On the other, he may know about this irregularity, and for some reason of his own want it this way. The copy-preparer should point out the inconsistencies, which later may be noted and considered by the author.

From the typographical viewpoint, however, headings should be uniform. Centered heads take no periods. A long sidehead may take a period, but a heading of two or three words may not. A sidehead that runs in with the reading-matter may take a period, a period and dash, or a dash only, but not a colon and dash. A colon after a sidehead is permissible when it is introductory to the text following it. Cut-in heads are (a) aligned on the left, or (b) centered one line under the other, but in any event the period should not be used.

Inserts, Transpositions and Deletions

Inserts take various forms. They may be (a) written in the margin of the page, (b) typed on separate sheets of paper, (c) pasted in the margin of the copy, or (d) taken intact from a booklet or a pamphlet. Whatever form an insert takes, it should be given careful handling. Let us say that the insert has been placed in the margin of the page. It should be written or printed legibly and a line drawn neatly to its indicated position. See *Example 1*.

The counter - girl merely makes an impression with the wood type on the leather compact, using a stamp pad for ink, to guide her when she brands it with an electric pencil.

country is now producing a "saddle leather compact" on sale at all big department stores. These compacts are being initialed at the counter with a branding iron. Here is where the wood type comes in. Creative makes a set of twenty-one letters which is given to every compact counter in these stores.

Example 1

THE PREPARATION OF COPY FOR THE PRINTER

In Example 2 is shown the correct method of inserting additional copy that comes on separate sheets of paper.

ORIGINAL COPY

The opening month there was a lot of yells from the guys working the 8 P.M. to 4 A.M. that they wasn't getting a square shake on the bird hours; but Fabstein, a hustler, won the pool the third week by rousting out six different breeds of owls on his post. And after it was explained to the boys on the eight to four they'd have their innings in May, they seen it in a different light.

Most of the boys, though, was full of mustard and they studied Audubon Society leaflets like they was Racing Forms. Millspaugh, our bandmaster, bought a book of bird calls and went around tweeting and chirping them till Hickey put a stop to it. Every gambler in town had his horse glasses borrowed off of him by cops wanting to use them around their sanctuaries, and there was heavy raids on hay and feed dealers. A butcher moaned to Hickey about Sergeant Moogers shaking him down so regular for suet.

NEW MATTER

To make one of them sanctuaries you put out a pan of water and lumps of suet and a handful of grain and maybe some string or old rags or cotton waste. Them that had flycatchers in their parish got to putting out pieces of snake skin. Seems no flycatcher'll even think of starting to build till he's found a piece. I don't know why this is. Maybe they use it for wallpaper.

INSERT A

Around five every morning Hickey's sedan'd pick the kid up at Stapp's house and then she'd be took from sanctuary to sanctuary till it was time for school. Soon as school was over the sedan'd pick her up again and she'd go on her rounds till suppertime. Each Friday she'd turns her new birds in to Miss Spencer; so, to make it a sporting proposition, we got up a pool for the kid.

INSERT B

Example 2

Inserts consisting of strips of paper placed on the edge of a page of copy should never be pinned or clipped, since they can easily be unloosened and lost. Moreover, they should be typed on bond paper to prevent their tearing from the page. The proper method is to paste an insert — preferably with rubber cement — partly underneath the page of copy directly opposite the place where it is to go. See *Example 3*.

WILLIAM BARTRAM

*The Travels of**William Bartram*

"Bartram's Travels is one of the most delightful books anybody has ever read." — JOHN LIVINGSTON LOWES.

414 pp., \$2.75

RANDOLPH G. ADAMS
Political Ideas of the American Revolution

No student of American History can afford to miss this invaluable summary of the thought processes of our founding forefathers. 216 pp., \$3.50

ARTHUR M. SCHLESINGER

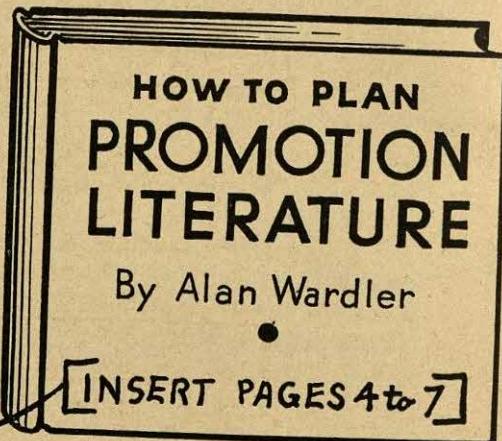
The Colonial Merchants and the American Revolution

Business in its relation to Government is a subject of perennial interest, and the seeds of today's conditions

Example 3

Occasionally, a certain amount of text matter is taken from a booklet or pamphlet and inserted between the pages of type matter already set. In that case, the pages in the booklet that are to be used are encircled, and instructions concerning them are written on the front page. See Example 4.

This promotion, through hard-hitting business-paper advertisements and direct mail — the latter available for mailing over your own imprint — tells buyers of business printing, "It Pays to Plan With Your Printer!" Copy points out that you can improve the appearance and effectiveness of business stationery and, in many cases, effect savings through combination of runs. The campaign builds you up as an expert in "blue-printing" business stationery. You can climb on the bandwagon and cash in on this promotion by using the "It Pays to Plan With Your Printer" portfolio.



Example 4

There are various forms of transpositions, that is, changes in the normal position of words, phrases, sentences or paragraphs. Whenever a transposition is made, it should be done neatly, so that the typesetter will have no difficulty in understanding the correction. The following illustrations

THE PREPARATION OF COPY FOR THE PRINTER

indicate the various kinds of transpositions made by the copy-preparer in the preparation of a manuscript for the printer.

1. Transposition of two words alongside each other.

It is also possible to print on curved surfaces other than glass, such as machines, furniture, toys, etc. Each of these phases of printing has become a specialty.

2. Transposition of words from one part of a line to another.

A new trend in type design is apparent with the creation in type of the pen or brush style hand lettering so widely used in current advertising.

3. Transposition of words from one line to another.

buyer of printing. Some of these items are more fully discussed elsewhere in this volume.

4. Transposition of an entire sentence.

Illustration should be vigorous and active. If color is used, it should be strong and bright for the very young.

Appreciation of tints grows with the years, as does feeling for composition. Decorative treatment can be used in books for the older, meditative child, or in books which do not need illustration, but this should be lively decoration.

5. Transposition of two paragraphs. Observe that where the paragraphs are numbered, it is necessary to change the sequence of the figures.

PROOFREADING AND COPY-PREPARATION

- (1) Look up the weight per 1,000 sheets (or multiply the ream weight by two) of the given size of paper for the basis weight to be used.
- (3) Determine the number of pages cutting out of the sheet.
- (2) Find the number of sheets required per copy.
- (4) Multiply that by the total number of copies to find the total number of sheets needed.

6. Transposition of several paragraphs.

Transpose as marked
4
3
2
1

The heat treatment does not affect the copper or nickel surface and does not add to the printing life of the plate, insofar as resistance to surface abrasion is concerned.

Where electrotypes of type matter are to be soldered with the original photo-engravings, or tacked on the same wood block, they are shaved to halftone thickness (0.065").

Electrotypes for the rotary presses are curved to fit the press cylinders and are so named.

If resistance to battering or mashing is desired, electrotypes may be heat-treated.

All deletions, whether of words, sentences, paragraphs or pages, should be indicated unmistakably. A light pencil mark, or an uncompleted deletion, leaves everyone in doubt as to what is meant. The following examples illustrate the correct method of deleting matter from copy.

(is the cheapest)
Naturally the layout which uses the least number of sheets is the ~~cheapest~~. This must be borne in mind by the artist who attempts to reconcile economical production with good color values, design cutting at appropriate spots, and good design.

| UNTRIMMED SIZE | TRIMMED SIZE |
|----------------|--------------|
| 3½ x 7 | 3½ x 6¼ |
| 3¾ x 7 | 3¾ x 6¼ |
| 4 x 5½ | 3¾ x 5¾ |
| 4¾ x 5¾ | 4 x 5¾ |
| 4¾ x 6¼ | 4½ x 6 |
| 4½ x 9½ | 4 x 9½ |
| 5½ x 8 | 5¼ x 7¾ |

Delete Leaders

THE PREPARATION OF COPY FOR THE PRINTER

Since the poster is to be printed in sections this master plate must be cut apart into the proper number and size plates. Different plates are made from these and the color separation plates must be made for each sheet to be printed. Great care must be taken to insure their perfect dovetailing. Perfect negatives are required by this process because of the great enlargement.

The amount of ink required increases in proportion to absorption of the paper and decreases only when an ink of light specific gravity is selected. Cover white, for example, is very heavy and when run on cover stock one gets very few sheets to the pound of ink. A tint made from magnesia and tint base will cover three or four times more than cover white.

Cuts and Captions

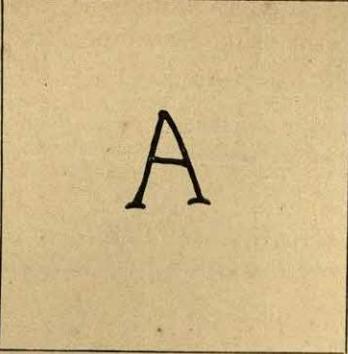
Particular attention should be given to all proofs of cuts and copy of captions that accompany a manuscript. While it is all right for captions to be placed directly under their respective cuts, they should also be typed on separate sheets of paper. In this way, a uniform style for the captions may be established by the copy-preparer, and they may all be set up at the same time. Occasionally, a manuscript will include original photographs from which cuts are to be made. These pictures should be numbered or lettered lightly on the back with a soft-lead pencil, and the same numbers or letters should precede the captions that describe the photographs. (*Caution:* If a hard-lead pencil is used, marks might show on face of photograph.)

If the author has given instructions as to the precise positions of the pictures in the text, they should be noted in the margin of the copy in each case, which acts as a guide to the make-up man when the pages are made up. Captions in longhand should be printed, not written. In all cases, where a typewriter is available, captions should be typed, and if there are several cuts on a page, each with reading-matter, it is essential that the copy be indicated so that the captions may be inserted in their proper places by the compositor. The illustration on page 322 shows how reading-matter to appear under cuts should be marked.

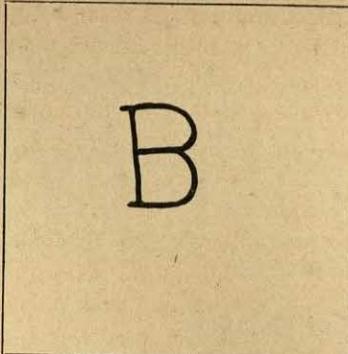
Title-page, Copyright and Contents-page

Virtually every book has a title-page. However, on some catalogs the front cover is the title-page, and on the usual pamphlet with a self-cover, page one serves as the title-page.

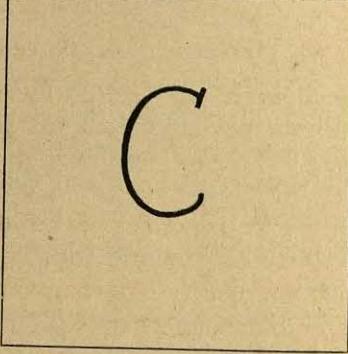
The position of the copyright notice in the average book is on the reverse side of the title-page. On catalogs and other forms of business literature, the copyright is frequently placed at the bottom of the title-page, a position that is legally permissible. The copyright should indicate the year that the book or catalog was printed, and directly underneath it, the words "Printed in the United States of America" should appear.



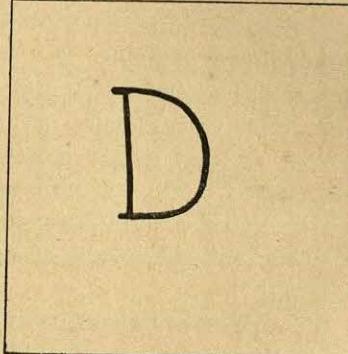
A



B



C



D

DOUBLE EASEL PORTFOLIOS: No matter what your sales problem may be, we manufacture easel binders in all sizes and styles to fit your particular requirements. Whether you want them to take a sheet size 11" x 8½" or 6' x 10', we make them do everything but jump rope!

PLASTACELE COVERS AND PLASTIC BINDING: The new, colorful, distinctive Glass finished Plastic materials, hot stamped in contrasting colors and Plastic bound makes very unusual and effective presentations. In planning new presentations, by all means see Samples such as the Berkshire Hosiery book.

STIFF PRINTED COVERS:
Plastic Bound and Laminated with Cellophane: There is no limit to the many unusual effects that can be economically obtained by printing and laminating regular paper stock and then mounting this over special "stepped down" boards with Plastic binding. Like to see samples?

DE LUXE RING BINDERS:
For certain types of jobs ring binders are necessary. We make them to order with special type rings, use all different types of smart, attractive materials, stamp the covers in colors, manufacture Plastic indexes for ready reference. They are as different from ordinary binders as night is from day.

THE PREPARATION OF COPY FOR THE PRINTER

The contents-page should be checked carefully against the text-pages, especially where subheads are included in the chapter heading, which subheads must be alike both in the text and in the contents. See following illustration for style of a contents-page:

| CONTENTS | | PAGE |
|----------|---|------|
| CHAPTER | | |
| I. | THE PIONEER IN PAPER STANDARDIZATION..... | 1 |
| | A Radical Reform..... | 3 |
| | Manufacturing Efficiency..... | 7 |
| | The Advantages of Size..... | 10 |
| | Selling Efforts Centralized..... | 13 |
| II. | VARIOUS KINDS OF BOND PAPERS..... | 20 |

Tables, Computations and Statistical Matter

Wherever possible, all tables, computations, and statistical matter should be typed on separate sheets of paper, as they are usually marked up individually for size and style, and then set up on machines specially devoted to this purpose.

Insofar as his knowledge will permit, the copy-preparer is responsible for the accurate totals of figures, decimal expressions, and the clarity of table headings. He should also watch out for such redundant phrases as *A. C. current* or *D. C. current*, which are absurdities since *A. C. current* means *Alternating Current current*, and *D. C. current* is *Direct Current current*.

The total of an addition is sometimes expressed in thousands when it should be millions or vice versa, or a digit in the total might be blurred or illegible. Do not guess what the figure is. Add up the column to make sure.

Copy that is blurred, faded, or the result of defective carbons should never be sent to the printer. It is far better to retype the tables in order to avoid serious errors. Terms like the following should be familiar to one who prepares copy: *Fahr.* or *F.* (*Fahrenheit*), *C.* (*Centigrade*), *B. T. U.* (*British Thermal Unit*), ' (*minutes*) or (*feet*), " (*seconds*) or (*inches*), @ (*at*), *a/c* (*account current*), *c/o* (*care of*), *B/L* (*Bill of Lading*), # (*number*), *f.o.b.* (*free on board*), *c.i.f.* (*cost, insurance and freight*).

Reference Numbers

It is essential that the similarity of the reference number in the text and that in the footnote be checked accurately. Occasionally the text will include, say, five reference numbers and four or six in the footnotes. This is a serious discrepancy and should be queried to the author. The correct position for the reference number is on the right of the word or figure to

PROOFREADING AND COPY-PREPARATION

which it belongs. If the number refers to an entire sentence, it should be placed immediately after the period.

Whenever a sentence containing a reference number has been deleted, great care should be exercised in arranging the correct sequence of both the reference and footnote numbers. The following example illustrates a change of this kind and its correction. The reader will note five reference numbers in the table, running, respectively, from 1 to 5. Since No. 2 and No. 4 have been deleted from the footnotes, it naturally follows that the references in the table must conform with the changes in the footnotes. The encircled figures both in the table and in the footnotes show clearly how the sequence and connection have been preserved.

| | 1890 | 1902 | 1912 | 1917 | 1922 | 1927 |
|--|-----------|-----------|-----------|------------|------------|------------|
| Number of companies..... | 789 | 987 | 1,260 | 1,307 | 1,200 | 1,963 |
| Miles of all track operated... | 8,123 | 22,577 | 41,065 | 44,835 | 43,932 | 40,722 |
| Operated by: | | | | | | |
| Electricity | 1,262 | 21,902 | 40,808 | 44,677 | 43,789 | 40,585 |
| Cable | 488 | 241 | 56 | 45 | 46 | 43 |
| Animal traction | 5,661 | 259 | 58 | 11 | 4 | |
| Steam | 711 | 170 | 76 | 41 | 1 | 17 |
| Gasoline engine cars..... | | | 66 | 56 | 386 | 377 |
| Gravity | | | 6 | 6 | 6 | 6 |
| Value of road and equipment
(thousand dollars)..... | 389,357 | 2,167,634 | 4,596,564 | 5,136,442 | 5,058,762 | 5,058,762 |
| Number of employees..... | 70,764 | 140,769 | 282,461 | 294,826 | 300,523 | 307,115 |
| Number of passenger cars.... | 32,505 | 60,290 | 76,162 | 79,914 | 77,301 | 70,309 |
| Revenue passengers, including
pay transfers (thousands
dollars)..... | 2,023,010 | 4,774,212 | 9,545,555 | 11,304,660 | 12,666,558 | 12,174,592 |
| Operating revenues (thousand
dollars)..... | 90,617 | 247,554 | 567,512 | 709,825 | 1,016,719 | 927,774 |
| Operating expenses (thousand
dollars)..... | 62,011 | 142,313 | 332,896 | 452,595 | 727,795 | 694,460 |
| Operating ratio (per cent).... | 68.4 | 57.5 | 58.7 | 63.8 | 71.6 | 74.9 |

¹ Includes companies maintaining separate organizations, though leased to and controlled through stock ownership by other companies, largely in Pennsylvania. In 1907 and 1912 these companies were treated as merged and not included in the number reported.

² Compressed air.

³ Includes 1.26 miles of non-electric track in 1922, 1.20 miles in 1927.

⁴ Complete data not available. In 1927 a number of composite companies included the value of electric railway road and equipment in the value of their entire plant and equipment reported on their combined balance sheet on the light and power schedule and advised that this could not be separated. Statistics for Central Light and Power Stations include their combined figures.

⁵ Not including motor-bus passengers.

⁶

REFERENCES HAVE NOW BEEN CORRECTED

¹ Includes companies maintaining separate organizations, though leased to and controlled through stock ownership by other companies, largely in Pennsylvania. In 1912 these companies were treated as merged and not included in the number reported.

² Includes 1.26 miles of non-electric track in 1922, 1.20 miles in 1927.

³ Not including motor-bus passengers.

Co-ordinating reference numbers with their footnotes where a change has occurred in the statistics.

Since, in the foregoing table, references 2 and 4 have been deleted, the sequence of the footnotes necessarily changes, for instead of five footnotes there are but three. See foregoing illustration for change in numbering of footnotes to conform to reference numbers in table.

THE PREPARATION OF COPY FOR THE PRINTER

Footnotes

The following data about the order of footnotes are a digest of the best prevailing forms and may be considered as proper in the preparation of copy.

1. (a) Initials or baptismal name, (b) family name, (c) title of book in *italics*, (d) city, name of publisher and year in parentheses, (e) page number. Footnotes take a regular paragraph indentation.

³John Clyde Oswald, *Printing in the Americas* (New York, The Gregg Publishing Company, 1937), p. 46.

2. When the foregoing footnote is repeated on subsequent pages, the following style is correct.

¹⁰Oswald, *Printing in the Americas*, p. 50.

3. (a) Title of publication in *italics*, (b) city, publisher and year in parentheses, (c) page number.

¹⁵*United States Government Printing Office Style Manual* (Washington, D. C.: Government Printing Office, 1935), p. 21.

4. Foregoing footnote repeated on subsequent pages.

¹⁸*Government Printing Office Style Manual*, p. 30.

5. (a) Title of chapter within quote-marks, (b) name of magazine in *italics*, volume number in Roman numerals, (c) month and year in parentheses, (d) page numbers. **Note:** Omit abbreviations "vol." and "p." when both items are given in one reference.

²²"Selling from a Printed Price List," *The Photo-Lithographer*, VI (November, 1938), 34-36.

6. (a) Author's name, (b) title of chapter within quote-marks, (c) title of book in *italics*, (d) city and year in parentheses, (e) volume number in Roman numerals, (f) page numbers in Arabic numerals.

¹⁸A. H. Clough, "Comparison of Alcibiades with Coriolanus," *Plutarch's Lives* (Philadelphia, 1890), II, 46-50.

7. (a) Name of publication in *italics*, (b) volume number in Roman numerals, (c) page number in Arabic numbers (**Note:** The abbreviation No. is used preceding the figure to give it greater emphasis), (d) Part number in Roman numerals, (e) year in parentheses, (f) page number in Arabic numbers.

¹⁹*American Journal of Psychiatry*, XXXV, No. 10, Part VI (1932), 218.

PROOFREADING AND COPY-PREPARATION

8. The abbreviation *ibid.* (Latin *ibidem*), which should be italicized, means that the same footnote has been repeated.

⁴William B. Hodgson, *Errors in the Use of English* (New York: D. Appleton and Company, 1901), p. 201.

⁵*Ibid.*, p. 215.

9. However, if the same author is credited with two titles, *ibid.* must be followed by the name of the book.

⁶William B. Hodgson, *A Modern Grammar* (New York: D. Appleton and Company, 1905), p. 365.

⁷*Ibid., Errors in the Use of English*, p. 240.

10. The abbreviation *op. cit.* (Latin *opere citato*) means that the material referred to in the text is to be found in a work which has already been cited.

⁸Harry W. Hepner, "What a Reputation Is Made Of," *Journal of the American Bankers Association*, XXXII, No. 2 (August, 1939), p. 24.

⁹Hepner, *op. cit.*, pp. 102-110.

11. The abbreviation *loc. cit.* (Latin *loco citato*) means that the reference is to a specific place mentioned in preceding footnote.

¹⁰H. Frank, *Forty Years in Tahiti*, p. 51.

¹¹*Loc. cit.*, p. 100.

12. The Latin term *idem* (no period) means *the same*. It usually refers to a person, company, etc.

¹²A. Julian, *op. cit.*, p. 77.

¹³*Idem*, p. 131.

13. The abbreviation *ff.* means *and following page(s)*. Used in footnotes as follows:

See Bibliography, p. 321 ff., for works by Colton and Williams.

14. The abbreviation *cf.* (Latin *confer*) means that some particular item is to be compared with a previous one.

¹⁴Mr. Henry James and others. Cf. p. 7 with p. 52.

15. *Et al.* is the abbreviation for the Latin term *et alii*. Its meaning is *and others*.

¹⁵Refer to p. 20, Jones, Smith, *et al.*

THE PREPARATION OF COPY FOR THE PRINTER

16. *Et seq.* is the abbreviation for the Latin term *et sequentes*.
Its meaning is *and the following*.

¹See Shakespeare's *Venus and Adonis*, p. 39 *et seq.*

17. The term *supra* is used in a footnote to indicate that above or preceding matter is being referred to for purposes of checking or explanation.

²See *supra*, "Supremacy of Federal Power."

18. If the footnote contains so much matter that it cannot go at the bottom of the text page to which it refers, it should be placed at the end of the following page as if it were the beginning of another footnote.

19. The term *infra* is used in a footnote to indicate that matter below or following is being referred to for purposes of checking or explanation.

³The meetings of the convention were secret. See *infra*, "How the Constitution Has Been Developed."

On some kinds of work, where there are no more than six footnotes to a page, the following reference symbols are used:

| | | |
|--------------------|-----------------|-------------|
| * Star or Asterisk | ‡ Double-Dagger | Parallel |
| † Dagger | § Section | ¶ Paragraph |

Note the following order of the foregoing symbols as they are used in footnotes.

-
- * E. B. RUTTER, *Population Trends*, p. 44.
 - † M. E. EADS, *Mankind at the Crossroads*, p. 105.
 - ‡ R. T. ALTHAR, *Principles of Migration*, pp. 90-98.
 - § W. F. WILTON, *Climate and Resources*, p. 180.
 - || R. T. DAVIS, *The Soil of Cuba*, pp. 310-30.
 - ¶ W. M. BRAINARD, *Annual Crop Reports*, pp. 37-50.

There are numerous kinds of copy in which it is more practicable to place all of the footnotes at the conclusion of the text. In some works the footnotes are put at the end of each chapter, with the numbers in ascending numerical order. For instance, if there are fifty footnotes, the numbering, both in the main text and in the footnotes, would begin with figure

1 and end with 50. This plan would be carried out consistently throughout all of the chapters.

Certain medical, legal or scientific booklets or reprints are treated in the following manner. The footnotes and references in the text are numbered from figure 1 to, say, 100, consecutively. The footnotes are then placed at the end of the text pages, where they can be referred to quickly.

Compiling a Bibliography

A bibliography should be authentic and reliable. While it is permissible to include a limited number of works that are not cited, the bibliography, in the main, should be compiled from the footnotes to assure authenticity and absence of padding. The items in the bibliography are similar to the material in the footnotes, with the following exceptions:

1. As the names are compiled in alphabetical order, the family name goes first, followed by the initials or given name.
2. The page numbers of the volume are not repeated in the bibliography except in the following instances:
 - 2a. When a periodical is cited, indicating the volume number and chapter.
 - 2b. When a Federal Government publication, containing several similar pamphlets, is cited.

While there are several typographical styles of bibliographies, the following exemplifies the best of prevailing practices:

- (1) Author's name or names in caps and small caps followed by a colon; title of book in *italics*; remainder of line in roman. First line flush; subsequent lines hanging indentation.

ALEXANDER, FREDERICK: Technique of Revolution, Adams Book Company, London, 1903.

- (2) Where the book has been written by two authors, the style is surname followed by initials in both names.

COLLINS, C. S., and CLARK, A. T.: How to Inspect Machinery, Brown & Company, New York, 1938.

- (3) The name is not repeated when one person is the author of two or more works. The same rule applies when a publication includes more than one article. In the aforementioned cases, a short rule is substituted for the name.

BRUERE, WILLIAM: Cooperative Marketing, Allison Publishing Company, Philadelphia, 1936.

—: *Southern Cooperatives*, Allison Publishing Co., Philadelphia, 1936.
—, and SMITH, EDMUND: *Agricultural Cooperatives*, Pendleton & Co., New York, 1940.

Bureau of Standards Circular 45. "The Testing of Materials," Supt. of Documents, Washington, D. C.

—: "Buying Commodities by Weight," Supt. of Documents, Washington, D. C.

The best method of compiling a bibliography is that of writing or typing each item on a separate card. Some bibliographies are separated into different categories such as *Books*, *Magazines*, *Newspapers*, *Public Documents*, and *Private Papers and Correspondence*. When such division takes place, every item pertaining to a definite group is put under its respective heading in alphabetical order. After the cards have been compiled and every item has been alphabetized, the names are typed according to the style or styles as shown in the foregoing pages.

Never attempt to edit a bibliography that is single-spaced, which means no space between the lines, unless you intend to retype it before it is sent to the printer. Copy that is single-spaced permits of no legible corrections, with the result that serious errors by the printer may delay the progress of the job and be the cause of expensive alterations.

The bibliography follows the text matter and in most books immediately precedes the index. If the bibliography has been furnished by the customer, the copy-preparer should see that it follows a definite typographic style, and that it is properly alphabetized and accurately punctuated.

Compiling an Index

A copy-preparer should be qualified to compile any of the various kinds of indexes, which are considered an essential feature of all books other than fiction. An index is an alphabetical list of items—such as names, dates, figures, events, etc.—discussed in a book or set of books, directing the reader to the page or pages where the information may be obtained. It has been stated aptly that *an important book without an index is like a ship without a rudder*.

It should be understood that an index can be prepared from the page-proofs only. Furthermore, the copy-preparer must make sure that the page-proofs he is working from are numbered correctly. Occasionally cuts are inserted or text matter is deleted, which changes the numerical order of the pages. If the wrong set of proofs is used, the index is obviously useless.

The best method of compilation is to underline, with a red pencil, all words that appear to be items that may be included in the index. Among such items would be (a) proper names, (b) place-names, (c) dates, (d) titles of books, (e) titles of periodicals, (f) historical quotations, (g) lines of poetry, (h) titles of plays, (i) names of newspapers, and (j) government statistics, to cite but a few headings. Using these suggested headings as a basis, the items to be selected are limited by the number of pages allotted to the index. Assuming that the index is to consist of thirty pages, and that each page is to contain seventy items, the copy-preparer knows that he is limited to approximately twenty-one hundred items, and therefore compiles the index on this basis.

Of course it should be understood that every book requires individual treatment, and should be considered from that standpoint. Before beginning the task of compilation, the copy-preparer should read the pages, with the object of familiarizing himself with their contents. A biography would require a different type of index than a textbook on biology. An annual index of a magazine would vary considerably from an index of an English grammar.

After the items to be included in the index have been underscored, the next step is to transfer them onto separate cards. The easiest to handle is a plain white card (*unruled*), 3 inches by 5 inches in size. Every item should be placed on a separate card, followed by the number of the page:

Boston, first arrived, 3

This point of writing each item on a separate card is quite important, as it makes it possible to alphabetize the index quite easily after all the cards have been compiled.

While alphabetizing the cards, it is quite probable that a name, say, *Woodrow Wilson*, will be found on several separate cards. The indexer then combines them on one card, placing the numbers in numerical progression, as follows:

Wilson, Woodrow, 10, 50, 52, 65, 102, 110, 260, 351, 388, 406

The usual practice is to send the alphabetized cards to the printer, who sets up the type from them. However, a better plan, which this author has used successfully for many years, is to have an original and a duplicate typed from the compiled alphabetized cards on white bond paper, 8½ inches by 11 inches in size, two columns to a page, and given an accurate proofreading. There are two reasons why it is inadvisable for the cards to be sent out: (1) The typed pages can be handled more accurately and more efficiently, and (2) the likelihood of loss or misplacement is eliminated. The typed original should be given to the printer and the duplicate filed for future reference.

The matter of style is quite important. As a rule, the main entry is set flush, the subentry indented one em, and the continuation two ems. In most indexes there are only two styles of type: roman and *italics*. However, there are special indexes where **boldface** and CAPS and SMALL CAPS are utilized, as well as roman and *italics*. Note in the following illustration the method of styling an index. **Boldface** is indicated by a wavy line (~~~~); CAPS and SMALL CAPS by three horizontal strokes (==== for CAPS and two (=) for SMALL CAPS; and one horizontal line (—) for *italics*. A one-em indentation is indicated by a square (□); two ems by two squares (□□). See example at top of following page.

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(*Note:* Figures in **boldface** refer to paragraphs)

Classification Index, 165

Journal of Commerce, 26

Deliveries, 25

Definite policies for

individual commodities, 60

Demand and supply, 20, 45

Articles: local, national, in-

ternational, political, 15, 40,

19, 44, 25, 50

The following illustrations exemplify various styles of indexes that are a part of modern books:

A. SEPARATE-LINE INDEX

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Defensive attitude, 65

Deliveries, 109

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Department of Agriculture, 207

B. COMPREHENSIVE INDEX

Chicago Art Institute, 137

Daily Journal, xiv.; *Daily*

News, 131, 132, 150; *Herald*,

137, 155; *Inter-Ocean*, 155;

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63-66; *Tribune*, 8, 36, 39, 57

C. ALMANAC TYPE OF INDEX

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| " Asiatic Association | 563 |
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| Anchorage Channel, N. Y. Harbor | 440 |

D. TRADE-MANUAL INDEX

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| Darkroom, Layout for a Lithographic | 100 |
| Deep-Etch Methods, Review of | 210 |
| Deep-Etch, More Questions on | 214 |
| Densitometer, The Eastman | 114 |

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E. SCIENCE-TEXTBOOK INDEX

- Quality of Lighting,
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- Radiant Energy, 4, 38, 75
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G. REFERENCE-SUBJECT INDEX

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| Specifications | 243-244 |
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H. MIXED-STYLE INDEX

- Prescott *Journal-Miner*, 461
- "Presentment to the Grand Juries," 509
- "Primitive Paper Making," 487
- Prince Edward Island Register*, 515
- Pynson Printers, 487-88

I. EDUCATIONAL-COURSE INDEX

(*L* means Lesson. *P* means Page)

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| Action in Advertising | L1, P11; L4, P4 |
| Advertisements Criticized | L7, P5 |
| Advertising — | |
| Agencies | L2, P12 |
| Aim of | L2, P7 |
| Analyst, The | L5, P13 |

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J. ENGLISH-GRAMMAR INDEX

- Case, defined, 11; of nouns, 11; of personal pronouns, 11 (table); of relative pronouns, 19, 22
- Chateau*, plural of, 9
- Class*, collective noun, 68
- Clauses, defined, 123; distinguished from sentences, 124
- Colloquialisms, 136

K. CROSS-REFERENCES IN AN INDEX

When an index consists of many headings, cross-references are essential in helping the reader to find a subject. If the heading is *Child Labor*, a person may look under *Labor* instead of *Child Labor*. Therefore, an additional heading should be included as follows:

Labor, *see Child Labor*

If the main heading is *Theatre*, the cross-references should include such items as *Comedy*, *Drama*, *History*, *Pantomime*, *Tragedy*, etc.

Comedy, *see Theatre*
Drama, " "
History, " "
Pantomime, " "
Tragedy, " "

The alphabetizing of prefixes such as *M'*, *Mc*, *Mac*, or *St.*, *Ste.* should follow the same order as if they were spelled out. This rule applies irrespective of whether the first letter of the second element is capitalized or lower case. However, the prefixes beginning with *M* are alphabetized as if they were all spelled *Mac*, and preceded by a reference-note. See following illustration:

 *M'* = *Mac*
McAdam, John, 43
Mac Ainson, John, 56
McAllaster, Kent, 150
Macauley, William, 260
MacCarthy, Patrick, 340

Note alphabetical arrangement of names beginning with *St.* and *Ste.*

St. Albans, Charles, 25
Saint-Amant, Renault, 50
St. Andrews, N. B., Can., 106
St. Cecilia (Reynolds), 240
Saint-Germain, Claude, 270
Ste. Agathe, Que., Can., 290
Sainte-Claire, Henri, 315

PROOFREADING AND COPY-PREPARATION

Compound names should be listed in their natural order and then cross-referenced in their reverse alphabetical arrangement. For instance:

Saint-Gaudens, Augustus, 153

should also be listed as

Gaudens, Saint- (*see* Saint-Gaudens)

Names of persons, or place-names, with prefixes such as *de*, *di*, *du*, and *van*, are indexed under the first letter of the prefix.

De Haas, Maurice F., 81

Di Giacomo, S., 90

Du Charme, S. Dak., 102

Van Deventer, Willis, 157

The elements *van der*, *van den*, and *von* are placed after their respective surnames.

Linde, van der, Anton, 304

Reinardi, van den, Johann, 350

Spee, von, Maximilian, 402

Copy Written on Both Sides of a Sheet

The copy-preparer will occasionally observe that copy has been written on both sides of a sheet. The author, in a case like this, usually makes some kind of mark to direct the reader to the reverse side. *Under no circumstances should the sheet of copy be sent to the printer unless the matter on the back is rewritten or retyped on a separate sheet of paper.* If this is not done, the text matter on the reverse side may be obliterated in handling, or it may be overlooked by the typesetter or proofreader.

Preparing Reprint Copy

Let us say that a booklet, a catalog, or a prospectus, that has been issued before, is to be printed again. Moreover, quite a few changes are to be made in the pages.

The correct method of preparation is to obtain two copies of the job. Then paste each page on a blank sheet of paper with wide margins all around. Every correction or change should be written legibly in the margin. By using this method, which eliminates the necessity of making changes on both sides of a sheet, all instructions pertaining to style of typography, cuts or presswork are interpreted easily, and the risks of serious mistakes are reduced to a minimum.

The Use of the Hyphen to Distinguish One Word from Another

In the following words, the vital importance of the hyphen is exemplified. Note particularly that the same word minus the hyphen has an entirely different meaning than the one with it.

THE PREPARATION OF COPY FOR THE PRINTER

| | |
|--|---|
| rebound (to bound back) | re-bound (to bind again) |
| recollect (recalling past thoughts) | re-collect (to collect or gather again) |
| recover (to get well) | re-cover (to place a second cover on, say, furniture) |
| recreation (enjoyment) | re-creation (to create over again) |
| reformation (act of reforming oneself) | re-formation (to restore to proper order) |
| remark (a saying) | re-mark (to mark up copy again) |
| repair (to mend) | re-pair (to see that sets are paired for the second time) |
| resign (give up a job) | re-sign (to sign, say, a contract for the second time) |

Roman Numerals

There are various kinds of copy where Roman numerals are used extensively. These uses include chapter headings, a notation for the century, as the *XXth century*, or reference to a specific year, as *MCMXLI*, or *1941*. The following table of Roman numerals, followed by their equivalents in Arabic numbers, should prove quite helpful to the copy-preparer.

ROMAN NUMERALS WITH THEIR EQUIVALENTS IN ARABIC NUMBERS

| | | | | | |
|------------|----|--------------|----|----------------|-----------|
| I | 1 | XVII | 17 | XCIX | 99 |
| II | 2 | XVIII | 18 | C | 100 |
| III | 3 | XIX | 19 | CI | 101 |
| IV | 4 | XX | 20 | CX | 110 |
| V | 5 | XXI | 21 | CC | 200 |
| VI | 6 | XXV | 25 | CCC | 300 |
| VII | 7 | XXIX | 29 | CD | 400 |
| VIII | 8 | XXX | 30 | D | 500 |
| IX | 9 | XXXIX | 39 | DC | 600 |
| X | 10 | XL | 40 | CM | 900 |
| XI | 11 | L | 50 | M | 1000 |
| XII | 12 | LX | 60 | MD | 1500 |
| XIII | 13 | LXX | 70 | MCM | 1900 |
| XIV | 14 | LXXX | 80 | MCMXLI | 1941 |
| XV | 15 | LXXXIX | 89 | MM | 2000 |
| XVI | 16 | XC | 90 | <u>M</u> | 1,000,000 |

**The Spelling of Place-Names According to the
United States Official Postal Guide**

The spelling of place-names has been standardized by the Board of Geographic Names, an association which was authorized by the Federal Government to harmonize the variable spellings of cities, villages, rivers, mountains, etc. The following uniform spellings were adopted and have been incorporated in the authoritative *United States Official Postal Guide*, a copy of which is essential for checking the accuracy and consistency of United States place-names and which can be purchased from the Superintendent of Documents, Government Printing Office, Washington, D. C.

1. No apostrophe is used in names ending in *s*.

Adams Grove
Adams Mills

Birds Run
Clarks Hill

2. The final *h* is dropped in names ending in *burgh*, with a few exceptions, such as PITTSBURGH (Pennsylvania), NEWBURGH (New York), NEWBURGH (Indiana), and VREDENBURGH (Alabama).

3. Names ending in *borough* are changed to *boro*:

Brattleboro
Greensboro

Scottsboro
Woodsboro

4. *Center*, when part of a name, is spelled as shown, not *Centre*, with a few exceptions such as ROCKVILLE CENTRE (New York), CENTREVILLE (Mississippi), CENTRE (Alabama), and CENTRE HALL (Pennsylvania).

5. The word *Mount*, as the first element of a name, is not abbreviated *Mt.*

Mount Andrew
Mount Berry

Mount Carmel
Mount Vernon

6. The word *Fort*, as the first part of a name, is not abbreviated *Ft.*

Fort Adams
Fort Bliss

Fort Hamilton
Fort Washington

CHAPTER VII

Compounding of English Words

CONTRARY TO THE ASSUMPTION that the compounding of English words is a modern innovation, there is unquestionable proof that English words were joined by hyphens as early as the fourteenth century.

In Thomas Tyrwhitt's edition of Chaucer's *Canterbury Tales*, wherein the author's original word-forms have been preserved, there can be seen the following compound words: *not-head* (nut-head), *wood-craft*, *out-rider*, *love-knotte*, *fote-mantel* (foot-mantle), *gat-tothed* (gat-toothed), *out-renne* (out-run), *baggepipe*, *plowman*, *quicksilver*, and *fourtenight*.*

A photographed facsimile of the Shakespeare folio of 1623 has hyphenated compounds on almost every page. A few of these are *eye-ball*, *Noone-tide*, *heart-strings*, *fore-head*, *Mill-wheele*s, *grand-mother*, *Water-spaniell*, and *Waiting-Gentlewoman*.*

However, hundreds of years were to elapse before the practice of compounding was to undergo a transition from a state of chaos and confusion to one of order and clarity.

In 1891, F. Horace Teall, who had been doing painstaking research in this field for several years, brought out a volume entitled *The Compounding of English Words*,† which was followed a year later by *English Compound Words and Phrases*.‡ Within these two volumes Mr. Teall had evolved a system of compounding so rational and lucid that subsequently it was included almost wholly in the *New Standard Dictionary*.

In April, 1923, Dr. Frank H. Vizetelly, Managing Editor of Funk & Wagnalls' *New Standard Dictionary*, expressed his opinion of Mr. Teall's method of compounding in the following words:

F. Horace Teall's work for the Funk & Wagnalls' *Standard Dictionary*, and for the *New Standard Dictionary*, has borne abundant fruit. He was the first to direct attention to the confusion

*F. Horace Teall, *English Compound Words and Phrases* (New York: Funk & Wagnalls Company, 1892), pp. 9, 10.

†F. Horace Teall, *The Compounding of English Words* (New York: John Ireland, 1891).

‡Teall, *English Compound Words and Phrases* (New York: Funk & Wagnalls Company, 1892).

that exists in the writing and printing of compound words. His method of compounding words, applied by him in our dictionaries, has commended itself to every teacher and layman who has given thought to the subject. It is the result of years devoted to the study of words, and deserves the support of everyone concerned with the correct use of words.*

The exposition of compounding in this chapter is based to a considerable extent on the principles laid down by Mr. Teall in his two volumes and in his "Method of Compounding Words," a section of Funk & Wagnalls' *New Standard Dictionary*.

* * *

DEFINITION

COMPOUND WORD. A word that is a combination of two or more words united by a hyphen, or joined together without a hyphen.

General Principles

1. All words should be separate when used in regular grammatical relationship and construction, unless they are jointly applied in some arbitrary way.
2. Abnormal association of words generally indicates unification in sense, and hence compounding in form.
3. Where the similarity of the elements in certain word groups makes them analogous to each other, there should be no inconsistencies such as the two-word form, the hyphenated compound, and the solid-compound or one-word form.
4. Two or more words preceding a noun and functioning as unit modifiers or compound adjectives should be joined by a hyphen or hyphens to achieve clarity, or prevent vagueness or double meaning.
5. When two or more words, each one having a clear meaning of its own, are placed alongside each other, and the result thereof is a word with an entirely new meaning, that word takes the compound form, solid or hyphenated.

GENERAL PRINCIPLES EXEMPLIFIED

Principle 1. When two words have a definite grammatical relationship, that is, when the first word functions simply as an adjective, limiting or describing its adjoining noun, the compound form, hyphenated or solid, should never be used.

**The Inland Printer* (Chicago: April, 1923), p. 64.

COMPOUNDING OF ENGLISH WORDS

For example, let us take the phrase *corner property* and analyze it. The noun *property* is specifically described by a word that visualizes to the reader just what kind of a property is meant. Since it is a property *located on a corner*, the word *corner* functions as a descriptive adjective. *Adjectives and nouns having this grammatical relationship are always two separate words.*

Let us take another example, *world peace*. The noun *peace* is described or qualified by a word that tells just what kind of peace is meant. Since the grammatical relationship is definite, the phrase *world peace* stands as two separate words.

To sum up, when two nouns are used alongside each other and the first one functions as an adjective, describing or limiting the second, the phrase should be written as two separate words.

Note following examples of two-word phrases, where the first, a noun, functions as an adjective.

| | | |
|------------------|----------------------|-------------------|
| abbey lane | dog bite | press agent |
| ability standard | fellow citizen | prison discipline |
| acting governor | fever thermometer | sister nations |
| back stairs | gentleman adventurer | snake goddess |
| boy prodigy | government staffs | telegraph signal |
| card stock | home brew | telephone message |
| city manager | house builder | weather bureau |
| day drudge | livery stable | world peace |

Principle 2. Two or more words should be compounded when they are brought together in a way that is not in accord with regular grammatical construction, such as a noun and a verb, an adjective and an adverb, an adverb and a noun, etc. Note following examples for this irregular association.

| | | |
|----------------------------|--------------------------|--------------------|
| <i>after-ages</i> | <i>feeble-minded</i> | <i>outlook</i> |
| preposition and noun | adjective and participle | adverb and verb |
| <i>after-consideration</i> | <i>foster-brother</i> | <i>pickpocket</i> |
| preposition and noun | verb and noun | verb and noun |
| <i>breakwater</i> | <i>good-looking</i> | <i>sky-high</i> |
| verb and noun | adjective and participle | noun and adjective |
| <i>catchpenny</i> | <i>know-nothing</i> | <i>spoil-sport</i> |
| verb and noun | verb and noun | verb and noun |
| <i>close-mouthed</i> | <i>make-up</i> | <i>tie-up</i> |
| adjective and participle | verb and adverb | verb and adverb |
| <i>downtown</i> | <i>mar-pleasure</i> | <i>uptown</i> |
| adverb and noun | verb and noun | adverb and noun |

Principle 3. Words having similar elements should by the logic of analogy retain an identical form of compounding. For instance, if *workroom* is a solid compound, then the element *room*, preceded by analogous prefixes, such as *sickroom*, *restroom*, *clubroom* and *schoolroom*, come under the same category. If these words were written disparately as *sick room*, *rest-room* and *clubroom*, the inconsistencies would be not only incorrect, but also illogical.

Let us take some further examples: *dressing room*, *drawing-room* and *countingroom*. These words are true compounds and should all be joined with a hyphen, as illustrated in *drawing-room*.

Other inconsistencies that can be found in various dictionaries are *highborn*, *low-born*; *egg-bird*, *yellowbird*; *old-fashioned*, *newfashioned*; *welldoing*, *well-being*; *penknife*, *paper knife*; *high-bred*, *low bred*; *sidesplitting*, *hair splitting*; *closefisted*, *close-tongued*.

To summarize, all analogous word-forms should be compounded consistently according to the similarity of the common element.

Principle 4. Two or more words, when combined to form an adjective, and which together describe or qualify a noun, are regarded as a grammatical unit. This grammatical unit is termed a compound adjective or a *unit modifier*. The main object of a unit modifier is (1) to improve readability and (2) to interpret the author's meaning with exactitude.

Some authorities, however, maintain that in the simpler forms of unit modifiers, compounding is unnecessary. To prove their point, they submit phrases such as *well bred person*, *better known scientist*, *frozen food products*, etc.

This reasoning is not valid because it is impossible always to differentiate between unit modifiers that should be compounded and those where compounding is allegedly unnecessary.

Let us now observe a few unit modifiers as they would appear minus the hyphen.

bluish green water
dark brown silk
four year old child

old age pensions
medium weight paper
chicken hearted hero

dog eared book
left handed person
whole souled idealist

We will now take the above unit modifiers and illustrate them with the hyphens inserted properly.

bluish-green water
dark-brown silk
four-year-old child

old-age pensions
medium-weight paper
chicken-hearted hero

dog-eared book
left-handed person
whole-souled idealist

COMPOUNDING OF ENGLISH WORDS

By noting closely the foregoing contrasted examples it should be apparent to anyone that the readability of a unit modifier is increased considerably when it is compounded, which, as before mentioned, is one of its main purposes.

However, there is one important exception to *Principle 4* that is valid and that should be given serious consideration. This exception is as follows:

When an adverb ending in *ly* acts as a modifier of an adjective — even when both, as a unit, modify the noun — their close grammatical relationship requires that they be regarded as two separate words, as:

beautifully gowned woman
highly developed mechanisms
kindly disposed person

newly wed couple
recently published volume
strictly guaranteed bond

However, the second reason given for compounding unit modifiers, namely, that the author's meaning is thereby interpreted with exactitude, is now shown convincingly by the following illustrations. Here it will be seen that unit modifiers, when accurately compounded, convey the exact meaning that is intended, in contrast with lack of clarity or ambiguity when they are not compounded.

A *better business bureau* is a business organization with a reputation for a high quality of efficiency.

A *better-business bureau* is an organization whose purpose it is to create higher standards of business ethics.

Eighty one cent stamps is ambiguous, as the amount meant is left in doubt.

Eighty one-cent stamps means eighty stamps each valued at one cent.

A *fine paper merchant* is a paper dealer of exemplary character.

A *fine-paper merchant* is a merchant who handles a fine grade of paper.

A *minor club owner* is a club owner who is considered of lesser importance.

A *minor-club owner* is a person who has ownership rights in a minor club.

A *new style pattern* is a style pattern of recent origin.

A *new-style pattern* is a pattern featuring a new style.

No school signals means that the school has discontinued its signals.

No-school signals means that the school building has been closed for a certain period.

A *single tax unit* is one unit of tax imposed, say, by a State government.

A *single-tax unit* is a unit representative of the single-tax movement.

A *small change purse* is a purse that is small and compact.

A *small-change purse* is a purse to keep small change in.

To sum up *Principle 4*, the interests of clarity and readability are better served when two or more words functioning as unit modifiers or compound adjectives are joined by a hyphen or hyphens.

Principle 5. By means of the solid-compound or the hyphenated form, thousands of new words have enriched our language, words which have an entirely different meaning when not compounded. Let us now illustrate this principle:

A *bear skin* is the skin of a bear.

A *black berry* is a berry that is black and cannot be identified by any other color.

A *black bird* is a bird whose color is black, but may be of any species.

A *blue coat* is a coat made out of blue cloth.

A *blue bell* is a bell whose color is blue.

A *cat's paw* is the paw of a cat.

A *dead eye* is an eye of a dead person or animal.

A *dead man's hand* is the hand of a dead person.

An *elephant's ear* is the ear of an elephant.

Forget me not is a plea for remembrance.

A *grand father* is a complimentary description.

A *ground hog* is the ground carcass of a hog.

A *hare's tail* is the tail of a hare.

An *iron saw* is a saw made of iron.

A *light ship* is a ship of light tonnage.

A *bearskin* is a fur cap worn by a drum-major.

A *blackberry* is a certain species of berry whose color is black; also amber, red, etc.

A *blackbird* is a certain species of bird whose color usually varies in shade.

A *bluecoat* is a nickname for a policeman, a sailor, etc.

A *bluebell* is a certain kind of flower.

A *catspaw* is a person who is used as another's tool.

A *deadeye* is a rounded wooden block used by sailors.

A *dead-man's-hand* is a male fern.

An *elephant's-ear* is a certain kind of plant.

A *forget-me-not* is a flower associated with constancy.

A *grandfather* is a male ancestor in the second degree.

A *groundhog* is a burrowing animal.

Hare's-tail is a species of cotton-grass.

An *iron-saw* is a saw that cuts iron.

A *lightship* is an anchored ship with a warning light.

COMPOUNDING OF ENGLISH WORDS

A *loud speaker* is a person who speaks loudly.

A *sheep's head* is the head of a sheep.

A *wild cat* is a maddened cat (domesticated or otherwise).

A *loud-speaker* is a device for amplifying sounds.

A *sheepshead* is a fresh-water fish.

A *wildcat* is a species of wild mountain cat or lynx.

In the following list of words, the principle of compounding a descriptive term whose meaning would be entirely different as two separate words is further illustrated:

adder's-mouth (an orchid)
afternoon-ladies (plant)
alewife (a fish)
ale-wife (woman-keeper of an ale-house)
angel's-trumpet (hothouse shrub)
bachelor's-buttons (a plant with flowers resembling buttons)
basket-of-gold (a plant)
beggar-my-master (game of cards)
bird's-eye (fine-cut smoking-tobacco)
bleeding-heart (a plant)
calicoback (a bird)

call-me-to-you (a plant)
canoewood (a tree)
canvasback (a duck)
dead-man's-hand (a plant)
darning-needle (dragon-fly)
dogtooth (shell or punch)
eleven-o'clock-lady (a plant)
fair-maids-of-February (a plant)
famine-bread (an Arctic edible lichen)
flytail (fishing net)
foul-brood (a disease of bees)
glasseye (a bird or fish)
goldeneye (a duck or insect)
gold-thread (a plant)
grand-duke (an owl)

Much confusion in compounding English words results because of hair-splitting distinctions between categories where hardly any distinction exists. For instance, what possible difference can there be between *dwelling-place* (compounded) and *meeting place* (two separate words), or between *dining-room* (compounded) and *dining hall* (two separate words)?

If we are to let the title *vice president* stand as two separate words, what is to be done with *vice president elect*? Shall we make it *vice president-elect* or *vice-president-elect*? If the latter form is preferred, is it not more logical to retain the hyphen in *vice-president*?

The remainder of this chapter is devoted to compound forms that are based on the joining of essential elements for the purpose of achieving a degree of rational consistency. A serious study of the following combinations, and of the list of compound words beginning on page 356, will result in considerable clarification of this controversial subject.

1. Generally, composite titles of two or more words are compounded:

| | | |
|--------------------|----------------------|------------------------|
| adjutant-general | minister-resident | ex-chairman |
| attorney-general | postmaster-general | ex-governor |
| brigadier-general | postmaster-generalcy | ex-lieutenant-governor |
| commander-in-chief | surgeon-general | ex-postmaster-general |
| governor-elect | under-secretary | ex-surgeon-general |
| governor-general | vice-consul | ex-under-secretary |
| governor-generalcy | vice-president | ex-vice-consul |
| lieutenant-colonel | ex-attorney-general | ex-vice-president |

2. A verbal noun, or gerund, followed by a noun that describes the action, or that is incidental thereto, both form a compound word.

For instance, a *blotting-pad* is a pad composed of several blotters and used for blotting. A *walking-stick* is not a stick that walks, but an aid to walking. A *sleeping-car* is not a car that sleeps, but a place wherein people sleep. A *dining-room* is not a room that dines, but a place for dining. (*Note:* The following compound words are based on the foregoing rule.)

| | | |
|-----------------|-----------------|-----------------|
| bathing-suit | flying-machine | riding-crop |
| blacking-brush | folding-table | riding-whip |
| blotting-pad | gambling-joint | rocking-chair |
| boarding-house | halting-place | roosting-place |
| boarding-school | hiding-place | scaling-ladder |
| bottling-plant | imposing-stone | sewing-machine |
| boxing-gloves | ironing-board | sitting-room |
| calling-card | lacing-needle | sleeping-car |
| canning-plant | landing-field | sounding-board |
| chafing-dish | landing-gear | spelling-book |
| composing-room | living-room | stalking-horse |
| counting-room | looking-glass | stamping-mill |
| darning-needle | packing-house | steering-gear |
| dining-hall | paring-knife | steering-wheel |
| dining-room | polishing-paste | stumbling-block |
| drawing-board | printing-office | talking-machine |
| drawing-paper | pruning-hook | voting-machine |
| drawing-room | pruning-knife | waiting-room |
| dressing-room | reading-glasses | walking-stick |
| eating-house | reading-room | writing-table |

2a. There are numerous phrases where the first word is plainly a participle or verbal adjective, describing its noun in regular grammatical relationship. These phrases are never compounded. Among them are the following, shown on the opposite page.

COMPOUNDING OF ENGLISH WORDS

| | | |
|------------------|------------------------|--------------------|
| asking price | fighting line | ruling passion |
| banking laws | governing body | running water |
| boiling point | growing pains | sailing time |
| boxing match | investing public | selling price |
| breeding season | leaning tower | shipping interests |
| buying quotation | living conditions | singing voice |
| clearing house | printing establishment | trading center |
| cutting edge | producing incentive | traveling public |
| drinking water | purchasing power | turning point |
| earning power | reading center | writing paper |

3. Where the second element of a phrase is a verbal noun or a gerund, expressing direct action on the first element, the two words are compounded. Note examples:

| | |
|--------------------------------------|---|
| apple-picking (picking of apples) | jewel-setting (setting of jewels) |
| boat-building (building of boats) | knife-grinding (grinding of knives) |
| carpet-laying (laying of carpets) | letter-carrying (carrying of letters) |
| chair-caning (caning of chairs) | newspaper-reading (reading of newspapers) |
| clothes-washing (washing of clothes) | piano-playing (playing of a piano) |
| dish-washing (washing of dishes) | shipbuilding (building of ships) |
| egg-gathering (gathering of eggs) | snow-shoveling (shoveling of snow) |
| fact-finding (finding of facts) | tooth-drawing (drawing of teeth) |
| fire-worshiping (worshiping of fire) | wallpapering (papering of walls) |
| homemaking (making of a home) | wheel-spinning (spinning of wheels) |
| housekeeping (keeping of a house) | wool-gathering (gathering of wool) |

4. When two nouns are used, one directly following the other, and the first is merely a shortening of an explanatory phrase instead of an adjective, these nouns should be compounded.

Let us take, for example, the words *office* and *seeker*. Used together the words mean *a seeker of an office*, hence the compound form *office-seeker*. Other parallel forms are *grape-sugar* (sugar of the grape),

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cornstarch (starch from corn), *book-cover* (cover of a book), *rifle-bullet* (bullet shot from a rifle), *hat-box* (a box in which to keep hats), *paintbrush* (a brush used for painting), and *coal-mill* (a mill where coal is crushed). Note following examples:

| | | |
|------------------|-------------------|-----------------|
| abscess-root | earth-fly | jellybean |
| accordion-player | earth-house | jig-mold |
| account-book | earth-table | job-work |
| acorn-oil | ear-witness | jockey-whip |
| advantage-ground | edge-plane | jury-box |
| agate-shell | face-cloth | key-basket |
| aid-prayer | fairy-stone | key-chain |
| air-furnace | fallow-crop | kidney-cotton |
| air-gauge | feather-edge | kidney-stone |
| air-regulator | feather-spring | kingbird |
| alarm-clock | feed-pipe | kite-string |
| albumin-paper | fly-leaf | label-machine |
| baby-carriage | gable-pole | lace-pillow |
| baby-pin | gall-bladder | lake-dweller |
| back-saw | galley-proof | lamp-chimney |
| back-swimmer | galley-rack | lancehead |
| badger-dog | gangway-ladder | land-office |
| bag-filler | garden-pump | lantern-tower |
| barb-feathers | gas-burner | lathe-tool |
| cabbage-rose | ghost-moth | machine-bolt |
| cabinet-maker | ghostwriter | machine-oven |
| cable-carrier | goal-post | mackerel-shark |
| cable-screw | hackney-coach | magnesium-lamp |
| cage-bird | hairbrush | mahogany-brown |
| camphor-tree | hair-dresser | mahogany-tree |
| camp-stool | half-blood | mail-carrier |
| candle-fir | half-caste | mail-catcher |
| cannon-ball | hammer-ax | major-general |
| damask-loom | hawthorn-tree | malt-floor |
| dandy-brush | ice-scaper | marble-polisher |
| dash-lamp | idol-worship | nail-machine |
| date-line | image-breaker | name-plate |
| date-plum | incense-cedar | napkin-ring |
| date-tree | index-finger | navel-string |
| day-nurse | indigo-plant | neck-cloth |
| day-owl | induction-valve | neckpiece |
| eagle-hawk | injection-syringe | nectar-bird |
| ear-cornet | ink-stone | needle-board |
| eardrum | jack-o'-lantern | nerve-cell |
| earnest-money | jaundice-berry | nerve-track |
| earth-borer | jelly-bag | news-agent |

COMPOUNDING OF ENGLISH WORDS

| | | |
|-----------------|------------------|------------------|
| news-vender | passbook | tailor-bird |
| night-blindness | paste-pot | tea-tray |
| night-key | pattern-book | thank-offering |
| night-owl | peach-wood | thigh-joint |
| night-sweat | peanut-picker | thread-gauge |
| night-watchman | pendulum-wheel | tide-current |
| notion-counter | quarry-stone | umbrella-bird |
| nutmeg-bird | quarter-square | under-clerkship |
| nut-roaster | queen-apple | under-dealing |
| oak-chestnut | quick-march | union-grass |
| object-lesson | quotation-mark | vaccination-scar |
| oil-bottle | railroad-car | valve-chamber |
| oil-cake | rain-box | varnish-polish |
| olive-branch | rain-tree | velvet-satin |
| onion-fly | raspberry-bush | wagon-master |
| opera-cloak | ration-money | waiting-maid |
| orange-butter | sack-hoist | wall-creeper |
| order-book | saddle-blanket | warrior-ant |
| ostrich-plume | safe-conduct | water-battery |
| packet-boat | safe-deposit | yarn-tester |
| page-proof | salt-bush | yellowjack |
| pail-handle | salt-lick | yuletide |
| palm-sugar | sand-partridge | zebra-plant |
| panel-thief | scissors-grinder | zebra-wood |
| paper-clip | scrap-heap | zenith-telescope |
| paper-hanger | tackle-hook | zinc-salt |
| paraffin-oil | tail-feather | zone-axis |

5. Where the last letter of the first unit and the first letter of the second unit of the compound are the same, the hyphen should be used between them in order to facilitate readability.

Note the improvement in the following words when hyphen is inserted between the two units.

Without Hyphen

angellight
bee-eater
beeffat
brasssmith
butttool
egggatherer
knifeedge
newsheet
seaadder

With Hyphen

angel-light
bee-eater
beef-fat
brass-smith
butt-tool
egg-gatherer
knife-edge
news-sheet
sea-adder

PROOFREADING AND COPY-PREPARATION

6. Where two words alongside each other are duplicated or contrasted, they should be compounded.

| | | |
|--------------|----------------|-----------------|
| add-subtract | clip-clop | no-yes |
| all-nothing | dead-alive | proper-improper |
| aye-aye | helter-skelter | tut-tut |
| brute-man | hit-miss | verb-adjective |
| busy-idle | man-beast | yes-no |

7. A mixed compound takes a hyphen between the single word and the solid compound, as:

| | | |
|------------------|-------------------|-------------------|
| fly-fisherman | great-grandfather | south-southwester |
| great-grandtaunt | north-northeaster | upper-classroom |

8. Any two or more words which together represent one idea in a person or thing are compounded, as:

| | | |
|-------------------|---------------|---------------------|
| accountant-lawyer | cotton-wool | secretary-treasurer |
| acrobat-aviator | lawyer-doctor | studio-home |
| city-state | manager-actor | tragedy-comedy |

9. Technical terms of measurement, when composed of two or more units, are compounded, as:

| | | |
|------------------------|-----------------|--------------------|
| ampere-hour | horsepower-hour | microhm-centimeter |
| centigrade-gram-second | kilovolt-ampere | ohm-centimeter |
| centimeter-second | kilowatt-hour | ton-mile |
| foot-pound | light-year | ton-mile-day |

10. Numbers in the form of nouns or adjectives when they represent a unit-sum should be compounded, as:

| | | |
|----------------------|---------------------|-----------------|
| fifty-second | one-half | three-hundredth |
| forty-third | one-third | three-quarters |
| four four-millionths | seven-eighths | two-fifths |
| ninety-eight | ten ten-thousandths | two-sevenths |

11. Two words used together in arbitrary association to indicate color, temperature, shape, height, feeling, etc., are compounded, as:

| | | |
|---------------|----------------|--------------|
| bandy-legged | heavy-laden | olive-green |
| bluish-green | ill-advised | purse-proud |
| brown-spotted | lemon-yellow | red-hot |
| fancy-free | long-extended | storm-tossed |
| good-looking | needle-pointed | T-shaped |
| hand-made | never-ending | type-high |
| hand-sewed | old-looking | wind-blower |

COMPOUNDING OF ENGLISH WORDS

12. When a verb is preceded by a noun or an adjective so that the two elements, in arbitrary combination, convey an *action-idea*, they are compounded, as:

| | | |
|---------------|---------------|--------------|
| air-exhaust | ice-skate | razor-hone |
| anchor-drag | ill-treat | roller-skate |
| back-balance | land-grab | sand-crush |
| back-fire | lathe-drill | seesaw |
| case-harden | letterspace | self-examine |
| cross-examine | machine-drill | slipsheet |
| cross-stitch | machine-tool | tax-dodge |
| die-sink | manhandle | thread-cut |
| down-bear | miter-shape | undersearch |
| dry-iron | oil-drill | understate |
| halter-break | outgrow | underwrite |
| hammer-harden | outvote | upsurge |
| handspring | overdress | water-break |
| hitch-hike | overleap | water-check |
| hot-press | overprint | yarn-test |
| ice-scrape | proofread | yoke-pull |

13. Where the second element of an interrupted or elliptical compound is omitted, the hyphen is retained as if the word were used.

When one writes *gold and silver-producing countries*, the phrase is elliptical or interrupted because what is really meant is *gold-producing and silver-producing countries*. Since the word *producing* after *gold* is understood, the hyphen is retained as if the word were there. Therefore the correct method of writing this phrase is *gold- and silver-producing countries*. Note the following list of interrupted compounds:

apple-, peach- and pear-trees
 two-, four-, and six-inch display-ads
 twelve-, fifteen- and twenty-four-inch rulers
 four-, eight-, ten- and fifteen-year-old whiskies
 car- and ship-owners
 2-, 3- and 5-em spaces

It is important to know that solid compounds cannot be broken up into elliptical or interrupted forms.

Wrong: fore- and afternoon

Right: forenoon and afternoon

Wrong: calf-, goat- and sheepskins

Right: calfskins, goatskins and sheepskins

Wrong: up- and downhill streets

Right: uphill and downhill streets

14. Two or more words when used together to form a distinctively descriptive term are compounded. For instance:

An *air-conditioner* is a person who air-conditions buildings.

A *blue-penciler* is a professional copy-editor or copy-preparer.

A *blue-ribboner* is a person who has won several blue ribbons.

A *new-modeler* is one who experiments with new forms of modeling.

An *out-and-outer* is a person who believes in some particular creed or art whole-heartedly.

A *New-Dealer* is one who practices the principles of the New Deal.

A *slipsheeter* is one who places sheets of paper between newly printed sheets to keep them from offsetting.

A *war-mongerer* is one who provokes, or benefits from, the evils of war.

15. Numerous words functioning as prefixes, when combined with their respective nouns, form compounds the meaning of which may be defined from their common prefixes.

Let us take, for example, the following words of which the common prefix is *master*: *masterman*, *mastermind*, *masterpiece*, *mastership*, and *masterwork*. In each of these compounds, the meaning is governed by the prefix *master* which means *dominion*, *superiority*, or the highest skill. Limitation of space makes it impossible to list all prefixes based on the foregoing pattern. However, a generous number of them has been included.

ABLE: able-bodied, able-minded.

ABOVE: aboveboard, abovedeck, above-mentioned.

ACID: acidfast, acidproof, acid-treat.

AERO: aerocurve, aeromotor, aeroplane, aerostation.

AFORE: aforecited, aforegoing, aforementioned.

AFTER: after-act, after-attack, afterbirth, after-cause, after-grief, after-years.

AIR: air-blasted, air-borne, air-brick, air-gate, air-grating, air-hardening, air-straining, air-tight, air-vessel, airway, air-worthy.

ALL: all-abhorred, all-able, all-afflicting, all-comprehensive, alleloquent, all-evil, all-sustaining, all-truth, all-understanding, all-wise, all-wondrous, all-worthy.

ALMS: alms-basin, almsgiving, almshouse.

ALONG: alongshore, alongside.

AMBER: amber-clear, amber-colored, amber-headed, amber-hued, amber-tipped, amber-yielding.

COMPOUNDING OF ENGLISH WORDS

- ANCHOR: anchor-bar, anchor-bed, anchor-bolt, anchor-deck, anchor-ground, anchor-light.
- ANGLE: angle-bar, angle-beam, angle-block, angle-dog, angle-gauge, angle-meter, angle-sight, angle-wise, angle-worm.
- ANGLO: Anglo-American, Anglomania, Anglophile, Anglophobia, Anglo-Saxon.
- ANT: ant-bear, ant-bed, ant-cow, ant-hill, ant-heap, ant-like.
- ANT (equivalent to *anti*): antacid, antacrid, antalgесic, antalkali, antanemic, antatrophic.
- ANTE: anteact, antebridal, ante-Christian, antedawn, ante-occupation, antewar.
- ANTI: antiabrasion, antiaircraft, antiamusement, antiatheism, anti-Carlyle, anticontagion, antiliquor, antilottery, antilynching, anti-Messiah, antiradical, antislavery, antisocialist, anti-unionist.
- ANY: anybody, anyhow, anyone, anyplace, anything, anyway, anywhere, anywhither, anymore.
- AQUA: aquaculture, aquagreen, aquamarine, aquameter, aquaplane, aquatint, aquatone.
- ARC: arc-lamp, arc-light, arc-weld.
- ARCH: archangel, archapostle, archband, archbar, archbishop, archdeacon, archduchess, archfield, archpriest, archstone, archway, archwise.
- ARM: armband, armbone, armhole, armlet, armpiece, armpit, arm-shaped.
- ART: art-colored, artcraft, artware.
- ARTERIO: arteriocapillary, arteriograph, arteriomotor, arterio-renal, arteriosclerosis, arteriovenous.
- ASH: ash-barrel, ash-bed, ash-bin, ash-can, ash-chute, ash-fire, ash-furnace, ashman, ash-looking, ash-pile, ash-white.
- AUTO: autoalarm, autobiography, autobiology, autocamp, autochrome, autogiro, autograph, autohypnotism, autoinfusion, autointoxication.
- AWE: awe-awakening, awe-bound, awe-commanding, awe-inspiring, awesome, awe-stricken.
- AX: ax-adz, ax-breaker, ax-grinder, ax-hammer, ax-head, ax-maker, axman, ax-shaped, axstone, axtree.
- BACK: backache, back-angle, backband, backbite, backboard, backbone, backbreaker, back-coming, back-drawn, backdrop, back-looking, back-pulling, back-stepping.
- BAG: bag-fox, bagful, bagmaker, bagmaking, bag-reef, bagroom, bag-shaped, bag-smasher.

PROOFREADING AND COPY-PREPARATION

- BALANCE:** balance-book, balance-crank, balance-piston, balance-reef, balance-sheet, balance-wheel.
- BALL:** ballfish, ball-faced, ball-playing, ballroom.
- BAND:** bandbox, bandmaster, band-shaped, bandstand, band-wagon.
- BAR:** barkeeper, barroom, bartender.
- BARE:** bareback, barefaced, barefooted, bareheaded, barelegged.
- BASE:** baseball, baseboard, base-leveling, base-mindedness.
- BASKET:** basketball, basket-making, basketware, basketweave.
- BATH:** bathhouse, bathmat, bathrobe, bathroom, bathtub.
- BED:** bedbug, bedchair, bedchamber, bedfellow, bedmaking, bedpan, bed-ridden, bedside, bedwarmer.
- BELL:** bell-bottomed, bell-mouthing, bell-shaped, bellwether.
- BIG:** big-eared, big-framed, big-horned, big-leaguer.
- CAT:** cat-ice, cat-ladder, catshark, cat-witted
- COURT:** courthouse, court-martial, courtplaster, courtship, court-yard.
- CROSS:** crossbowman, cross-country, cross-cut, cross-examine, cross-eyed.
- DEATH:** deathblow, death-shot, death-trap, death-watch.
- DIRECT:** direct-action, direct-connected, direct-coupled.
- DOWN:** downcast, downfall, down-hearted, downpour.
- DRAW:** drawback, drawbar, drawbeam, drawgate, draw-well.
- EVER:** ever-abiding, ever-blooming, ever-conquering, everglade, evermore.
- EX:** ex-chairman, ex-controller, ex-governor, ex-mayor, ex-president, ex-secretary, ex-treasurer, ex-vice-president.
- EYE:** eyeball, eyebeam, eye-bridled, eye-judgment, eyelid, eyesight.
- FAN:** fan-bearer, fanfish, fan-shaped, fan-veined, fanwork.
- FEATHER:** feather-brained, featherstitching, feather-veined, featherworker.
- FIRE:** firecracker, fire-engine, firehouse, fireproof, fire-resistant.
- FLAG:** flagbearer, flagmaker, flagpole, flagstaff, flagstone.
- FLAT:** flatboat, flat-bottomed, flat-nosed, flatware.
- FORE:** forecabin, foreclose, forego, foresightedness, forewarn.
- GAS:** gasbag, gaslighting, gas-oil, gas-works, gas-wounded.
- GOOD:** good-by, good-fellowship, good-humoredly, good-looking, goodwife, good-will.
- GRAND:** grandaunt, grandchild, grandfather, grandsire, grandson, granduncle.

COMPOUNDING OF ENGLISH WORDS

- GREEN: greenback, green-eyed, greengrocer, greenhorn, green-house, greensward, green-winged.
- HALF: half-abandoned, half-and-half, half-baked, half-faced, half-hourly, half-noon.
- HEAD: headache, head-hunter, headlong, headquarters, head-strongly.
- HORSE: horseback, horse-cloth, horseflesh, horsefly, horse-laughter, horsemanship, horsepower.
- ICE: iceboat, ice-bound, ice-breaker, ice-cream, ice-free, ice-house, ice-water.
- ILL: ill-advised, ill-breeding, ill-favored, ill-health, ill-mannered.
- IRON: iron-bound, iron-fisted, iron-handed, ironman, ironmaster, ironware, ironworker.
- JACK: jackass, jack-in-the-basket, jackknife, jack-o'-lantern, jack-snipe.
- KEY: keyboard, keyhole, keynoter, keystone.
- LACE: lacemaker, lace-winged, lacework.
- LATE: late-betrayed, late-born, latecomer, late-transformed.
- LAW: law-abiding, lawbreaker, lawgiver, lawmaker, lawsuit.
- LIFE: lifeblood, lifeboat, life-giver, lifeguard, lifelong, lifesaving, life-size.
- LIGHT: light-fingered, light-footedness, light-handedness, light-house, light-mindedness, light-year.
- LONG: longboat, long-headedness, long-legged, longshoreman, long-suffering, long-windedness.
- MAIL: mailbag, mail-checked, mailman.
- MAIN: mainland, mainsail, mainspring.
- MAKE: make-believe, make-ready, make-up.
- MAN: man-brute, man-eater, manhandling, manhole, man-slaughter, man-woman.
- MONEY: money-broker, money-changer, money-lender, money-saving.
- NAIL: nailbin, nailbrush, nail-pulling.
- NECK: neckband, neck-deep, neck-high, necktie.
- NEWS: newsboy, news-gathering, newspaperman, newspaper-woman, newsprint, newsreel, newsroom.
- NON: nonabbreviation, nonacceptance, nonappearance, non-Aryan, nonbasic, non-Christian, noncompetitive.
- ON: oncoming, onflowing, onlooker, onslaught, onsweeping.
- ONE: one-fourth, one-half, one-hundred-odd, one-leaved, one-legged, oneself, one-sided, one-third, one-two-three.

PROOFREADING AND COPY-PREPARATION

- OPEN: open-airness, open-handed, open-minded, open-mouthed.
- OVER: overalls, overconfident, overdone, overestimating, overflowing, overrated, overseas, overzealous.
- PAY: payday, paymaster, payroll.
- PEN: pencraft, penholder, penknife, penman, penwoman, pen-worker.
- PIN: pinball, pincushion, pinfold, pin-tailed, pinwheel, pinwork.
- PLAY: playbill, playbroker, playground, playhouse, playwright.
- POST: postbag, postboy, postdated, postfree, postgraduate, post-mark, postmaster, postscript, postwar.
- PRE: pre-American, precondition, pre-eminence, preheating, prerequisite, prescientific, pre-Shakespearean, prewar.
- QUASI: quasi-contract, quasi-deposit, quasi-title.
- RADIO: radioactive, radiobeacon, radio-electric, radiogram, radio-phototelegraphy, radiotelephony.
- RING: ringbark, ring-billed, ring-giving, ring-streaked, ringworm.
- ROUGH: rough-bore, rough-dry, rough-hewn, rough-leaved, rough-looking, rough-wrought.
- SAFE: safeblower, safe-conduct, safeguard, safekeeping.
- SAND: sandbag, sandbar, sand-blasted, sand-dune, sandhill, sand-papering, sandpit.
- SCHOOL: schoolbag, schoolfellow, schoolmate, schoolroom, school-teaching.
- SELF: self-confidence, self-conscious, self-consuming, self-control, self-important, self-starter, self-suspicious, self-torturing, self-valuation, self-vindication.
- SHIP: ship-borne, ship-canal, shipload, shipmaster, shipmate, shipwright.
- SIDE: sideboard, sidebox, sidelong, side-saddle, side-step, side-track, sidewalk, side-wheeler.
- STILL: stillbirth, still-born, still-hunt, still-life.
- SUPER: supercalender, superfine, super-government, super-highway, superhuman, super-navy.
- TABLE: tablecloth, table-cutting, table-making, tablespoon, table-ware, tablewise.
- TEA: teaball, teakettle, tea-making, teaspoon, teaspoonful, tea-tasting.
- THERE: thereabout, thereafter, therat, thereby, therefor, therefore, therefrom, therein, thereof, thereunder, thereupon, therewith.

COMPOUNDING OF ENGLISH WORDS

TIME: timecard, time-consumer, timekeeper, timekeeping, time-killer, time-limit, time-saver, time-sharing, timetable, time-worn.

TOOL: toolbox, toolholder, toolmaker, toolsmith.

TOOTH: toothache, tooth-billed, toothbrush, tooth-drawing, toothpick, tooth-pulling, tooth-wound.

TOP: topboot, topbooted, topcoat, topcoated, top-cutting, top-heaviness, topmost.

TRADE: trademark, trademarker, trade-name, trade-union, trade-unionism, trade-wind.

TRADES: tradesfolk, tradesman, tradespeople, trades-union, trades-unionism, trades-unionist, tradeswoman.

TURN: turnbuckle, turncoat, turn-down, turnkey, turn-serving, turnstile, turntable, turn-up.

ULTRA: ultra-agnostic, ultraconservative, ultra-co-operative, ultramarine, ultramicroscopic.

UN: un-American, uncalled-for, unchristian, un-co-ordinated, unlooked-for, unthought-of.

UNDER: underbidding, underestimate, underflooring, underground, underlying, under-secretaryship, undertaking, undertow, underworld.

VICE: vice-admiral, vice-admiralty, vice-chairman, vice-chairmanship, vice-consul, vice-consulate, vice-governor, vice-governorship, vice-minister, vice-ministry, vice-president, vice-presidency, vice-president-elect, vice-warden, vice-wardenship.

WAIST: waistband, waistbelt, waistcloth, waistcoat, waistline.

WATCH: watchcase, watchdog, watchmaker, watchtower.

WATER: water-bearer, water-borne, watercress, waterfowl, waterlogged, watermark, watermarked, waterproofed, water-soaked, waterspout, waterway.

WAY: waybill, wayfare, waylaid, waypost, wayside.

WEATHER: weatherboard, weathercock, weatherglass, weather-proof, weatherstripping, weather-worn.

WELL: well-being, well-born, well-bred, well-groomed, well-recognized, wellspring, well-understood, well-wisher, well-wishing.

WHERE: whereabout, whereabouts, whereas, whereat, whereby, wherefore, wherefrom, wherein, whereinsoever, whereinto, whereof, whereon, wheresoever, whereto, whereunder, whereupon, wherewith, wherewithal.

WHIP: whipcord, whippoorwill, whipsaw, whipstitching, whip-tail, whipworm.

WHOLE: whole-colored, whole-heartedly, whole-minded, whole-sale, whole-skinned, wholesome, whole-souled.

WORD: word-book, word-bound, word-corner, word-count, word-maker, word-mongering, word-unit, word-unity.

WORK: workaday, workbag, workbasket, workbench, workbox, work-cure, workday, workfellow, workfolk, workhorse, work-house, workman, workout, workroom, workwoman.

WRONG: wrongdoer, wrongdoing, wrong-headed, wrong-headedly, wrong-hearted, wrong-minded, wrong-timed.

YARD: yardarm, yardman, yardmaster, yardstick.

YELLOW: yellow-backed, yellow-bellied, yellow-billed, yellowbird, yellow-breasted, yellow-covered, yellow-crowned, yellow-eyed, yellowfish, yellowhammer, yellow-headed, yellow-rumped, yellow-tailed, yellow-throated.

Note: The following compilation of compounds, while based on the foregoing principles and including all of the words used as examples, also comprises compound words featured by the outstanding style-manuals of the United States. Wherever usage varies sharply, the particular compounds in which lack of uniformity is a conspicuous defect have been revised in accordance with words of similar pattern and analogy.

A MODERN LIST OF COMPOUND WORDS

| | | | |
|-------------------|---------------------|-----------------|-------------------|
| a-b-c | aeromotor | aid-prayer | air-tight |
| able-bodied | aeroplane | air-blasted | air-vessel |
| able-minded | aerostation | air-borne | airway |
| about-face | a-flat | air-bound | airworthy |
| aboveboard | aforecited | air-brick | all-abhorred |
| abovedeck | aforegoing | airbrush | all-able |
| above-mentioned | aforementioned | air-condition | all-afflicting |
| abscess-root | aforenamed | air-conditioner | all-comprehensive |
| accordion-player | aforesaid | air-dried | all-eloquent |
| accountant-lawyer | aforethought | air-exhaust | all-evil |
| account-book | after-act | air-furnace | all-sustaining |
| acidfast | after-ages | air-gate | all-truth |
| acidproof | after-attack | air-gauge | all-understanding |
| acid-resist | afterbirth | air-grating | all-wise |
| acid-treat | after-cause | air-hardening | all-wondrous |
| acorn-oil | after-consideration | airline | all-worthy |
| acrobat-aviator | after-effect | air-mail | almshouse |
| addlebrain | after-grief | air-minded | alongshore |
| addlepate | after-mentioned | airplane | alongside |
| adjutant-general | afterthought | airport | also-ran |
| admiral-professor | after-years | air-regulator | amber-clear |
| advantage-ground | agate-shell | airship | amber-colored |
| aerocurve | aide-de-camp | air-straining | amber-headed |

COMPOUNDING OF ENGLISH WORDS

| | | | |
|-----------------------------|---------------|------------------|----------------|
| amber-hued | anti-Carlyle | art-colored | baby-carriage |
| amber-tipped | anticontagion | artcraft | baby-pin |
| amber-yielding | antiliqour | arteriocapillary | backache |
| amidships | antilottery | arteriograph | back-angle |
| ampere-hour | antilynching | arteriomotor | back-balance |
| anchor-bar | anti-Messiah | arteriorenal | backband |
| anchor-bed | antiradical | arteriosclerosis | backbite |
| anchor-bolt | antislavery | arteriovenous | backboard |
| anchor-deck | antisocialist | artware | backbone |
| anchor-ground | antiunionist | ash-bed | backbreaker |
| anchor-light | anybody | ash-bin | back-coming |
| angel-light | anyhow | ash-can | back-drawn |
| angle-bar | anyone | ash-chute | backdrop |
| angle-beam | anyplace | ash-fire | backfield |
| angle-block | anything | ash-furnace | back-fire |
| angle-dog | anywhere | ash-looking | back-looking |
| angle-gauge | anywhither | ashman | back-pulling |
| angle-meter | anywise | ash-pile | back-saw |
| angle-sight | A-i | ash-white | back-stepping |
| angle-wise | apple-picking | attorney-general | backstroke |
| angleworm | aquaculture | autoalarm | back-swimmer |
| Anglo-American | aquagreen | autobiography | back-up |
| Anglomania | aquamarine | autobiology | badger-dog |
| Anglophile | aquameter | autocamp | bag-filler |
| Anglophobia | aquaplane | autochrome | bag-fox |
| Anglo-Saxon | aquatint | autogiro | bagful |
| ant-bear | aquatone | autograph | bagmaker |
| ant-bed | archangel | autohypnotism | bagmaking |
| ant-cow | archapostle | autoinfusion | bag-reef |
| ant-heap | archband | autointoxication | bagroom |
| ant-hill | archbar | awe-awakening | bag-shaped |
| ant-like | archbishop | awe-bound | bag-smasher |
| ant (equivalent
to anti) | archdeacon | awe-commanding | balance-book |
| antacid | archduchess | awe-inspiring | balance-crank |
| antacrid | archfiend | awesome | balance-piston |
| antalgesic | archpriest | awe-stricken | balance-reef |
| antalkali | archstone | awhile | balance-sheet |
| antanemic | archway | ax-adz | balance-wheel |
| antatrophic | archwise | ax-breaker | ball-bearing |
| anteact | arc-lamp | ax-grinder | ball-faced |
| antebridal | arc-light | ax-hammer | ballfish |
| ante-Christian | arcweld | ax-head | ball-playing |
| antedawn | arcwelding | ax-maker | ballroom |
| ante-occupation | armband | axman | bandbox |
| antewar | armbone | ax-shaped | bandmaster |
| antiabrasion | armhole | axstone | bandshaped |
| antiaircraft | armlet | axtree | bandstand |
| antiamusement | arpiece | aye-aye | bandwagon |
| antiatheism | armpit | azure-colored | bandy-legged |
| | arm-shaped | azure-veined | banknote |

PROOFREADING AND COPY-PREPARED

| | | | |
|-----------------|-----------------|-------------------|-------------------|
| barb-feather | bed-ridden | boldface | cable-carrier |
| bareback | bedroom | bonafide | cable-screw |
| barefaced | bedside | bondholder | cage-bird |
| barefooted | bedwarmer | bookcase | camphor-tree |
| bareheaded | bell-bottomed | bookkeeper | camp-stool |
| barelegged | bellboy | bookmaker | candle-fir |
| barkeeper | bell-mouthed | bookplate | candlelight |
| barroom | bell-shaped | bottling-plant | cannon-ball |
| bartender | bellwether | boxboard | cannot |
| baseball | billboard | boxing-gloves | carefree |
| baseboard | big-eared | bread-box | carload |
| base-leveling | big-framed | breadearner | carpet-laying |
| base-mindedness | big-horned | breadfruit | case-harden |
| basketball | big-leaguer | breadstuff | catcall |
| basket-making | birdseye | breadwinner | catchline |
| basketware | blackberry | breadwinning | catchpenny |
| bas-relief | blackbird | break-away | catchword |
| bathhouse | blacking-brush | break-circuit | cat-ice |
| bathing-beach | blackjack | breakdown | cat-ladder |
| bathing-cap | blackleg | breakfast | catseye |
| bathing-gown | blacklist | break-line | cat-shark |
| bathing-shoes | blackmail | breakneck | catspaw |
| bathing-suit | blackout | break-through | cat-witted |
| bathing-trunks | black-shirted | break-up | cafe-in |
| bathmat | Blackshirts | breakwater | centerspread |
| bathrobe | blankbook | breast-stroke | centigrade-second |
| bathroom | bloodthirsty | bric-a-brac | centimeter-second |
| bathtub | blotting-pad | briefcase | chair-caning |
| battle-ax | blowout | brigadier-general | chambermaid |
| battledore | blowup | bristolboard | charwoman |
| battlefield | bluebell | broadcast | chatterbox |
| battleground | bluecoat | broadside | chicken-hearted |
| battle-scarred | blue-penciler | brown-spotted | chock-a-block |
| battle-shield | blueprint | brute-man | chock-full |
| battleship | blue-ribboner | bullseye | choirmaster |
| battle-slain | blue-white | businesslike | churchgoer |
| battle-spent | bluish-green | businessman | city-born |
| battlestead | boarding-house | businesswoman | city-state |
| bear-baiter | boarding-school | by-alley | claptrap |
| bear-baiting | boatbill | by-election | classmate |
| bearhide | boatbuilder | bygone | clip-clop |
| bearhound | boatbuilding | by-law | clockwise |
| bear-off | boathook | by-line | close-annealed |
| bearskin | boathouse | by-pass | close-buttoned |
| bedbug | boatkeeper | bypath | close-connected |
| bedchair | boatload | by-product | close-fisted |
| bedchamber | boatmaster | bystander | close-mouthing |
| bedfellow | boatside | byway | close-out |
| bedmaking | boatswain | cabbage-rose | close-packed |
| bedpan | boatwright | cabinet-maker | close-tongued |

COMPOUNDING OF ENGLISH WORDS

| | | | |
|--------------------|-------------------|------------------|-----------------|
| close-up | counting-house | deadhead | drawing-room |
| clothes-washing | counting-room | dead-heat | draw-well |
| clubhouse | country-born | dead-line | dressing-room |
| clubman | courthouse | deaf-mute | dressmaker |
| clubroom | court-martial | deathbed | dressmaking |
| coarse-featured | courtplaster | deathblow | drop-kick |
| coauthor | courtroom | death-shot | dry-brush |
| cocksure | courtship | death-trap | dry-clean |
| cocreditor | courtyard | death-watch | dry-cleaning |
| codefendant | coworker | deep-rooted | dry-cleansed |
| co-ed | crackajack | die-hard | drydock |
| coinsurance | crack-brained | diemaker | drydocked |
| cold-blooded | crossarm | diemaking | drydocking |
| color-blind | crossbar | die-sink | drygoods |
| color-corrected | crossbelt | dining-car | drygoodsman |
| commander-in-chief | crossbench | dining-hall | dry-iron |
| commonplace | crossbolt | dining-room | dryrot |
| composing-frame | crossbowman | dinner-dance | dryrotted |
| composing-machine | cross-channel | direct-connected | dryrotting |
| composing-room | cross-country | direct-coupled | dugout |
| composing-rule | cross-curve | dockmaster | dustbin |
| composing-stand | cross-cut | dog-catcher | dustbox |
| composing-stick | cross-examination | dog-days | dustcloth |
| co-operate | cross-examine | dog-eared | dustpan |
| co-operated | cross-examined | dog-faced | duty-free |
| co-operating | cross-examining | dog-headed | dwelling-place |
| co-opt | cross-eyed | dog-hungry | eagle-hawk |
| co-ordinate | cross-grained | dog-tired | ear-cornet |
| co-ordinated | cross-index | dog-trot | cardrum |
| co-ordinating | cross-indexed | dog-weary | earnest-money |
| copartner | cross-indexing | doorbell | ear-splitting |
| coprisoner | cross-purpose | double-coated | earth-borer |
| copybook | cross-reference | double-cross | earth-fly |
| copy-cutter | cross-stitching | double-decker | earth-house |
| copyholder | crosswise | double-endner | earth-table |
| copyhook | crow's-nest | down-bear | ear-witness |
| copy-reader | cure-all | downcast | easygoing |
| corespondent | cut-off | downfall | eating-house |
| cornbread | damask-loom | down-hearted | edge-plane |
| corncob | dandy-brush | downpour | egg-gathering |
| corncrusher | dash-lamp | downstairs | electrotype |
| cornerstone | dark-eyed | downtown | empty-handed |
| cornfield | darkroom | down-trodden | engine-room |
| cornmill | darning-needle | drawback | ever-abiding |
| cornstarch | date-line | drawbar | ever-blooming |
| costar | date-plum | drawbeam | ever-conquering |
| counteract | date-tree | draw-bore | everglade |
| counterbalance | daylight | drawbridge | evermore |
| countercheck | day-nurse | drawgate | everybody |
| counterpart | day-owl | drawing-board | everyone |

PROOFREADING AND COPY-PREPARED

| | | | |
|------------------------|-----------------|--------------------|----------------|
| evildoer | firecracker | gas-oil | hack-saw |
| ex-attorney-general | fire-engine | gas-works | hairbreadth |
| ex-chairman | firehouse | gas-wounded | hairbrush |
| ex-controller | fireproof | get-away | hair-dresser |
| ex-governor | fire-resistant | ghost-moth | hairline |
| ex-lieutenant-governor | fire-worshiping | ghostwriter | hair-splitter |
| ex-mayor | flagbearer | gilt-edge | hair-splitting |
| ex-postmaster-general | flagmaker | goalkeeper | half-abandoned |
| ex-president | flagpole | goal-post | half-and-half |
| ex-secretary | flagstaff | go-between | half-baked |
| ex-surgeon-general | flagstone | good-by | half-blood |
| ex-treasurer | flatboat | good-day | half-bound |
| ex-under-secretary | flat-bottomed | good-fellowship | half-breed |
| ex-vice-consul | flat-nosed | good-humoredly | half-caste |
| ex-vice-president | flatware | good-looking | half-hourly |
| eyeball | flimflam | goodman | half-moon |
| eye-bridled | fly-fisherman | good-morning | half-nelson |
| eye-judgment | flying-machine | good-night | half-title |
| eyelid | fyleaf | goodwife | halftone |
| eyesight | flyspeck | good-will | halfway |
| eyewitness | folding-table | governor-elect | hallboy |
| face-cloth | folk-dance | governor-general | halter-break |
| facsimile | follow-up | governor-generalcy | halting-place |
| fact-finding | foodstuffs | grandaunt | hammer-ax |
| fairy-stone | foolhardy | grandchild | hammer-harden |
| fallow-crop | foot-loose | grandfather | handball |
| fan-bearer | footnote | grandmother | hand-made |
| fancy-free | footpad | grandnephew | hand-press |
| fanfish | foot-pound | grandniece | hand-sewn |
| fan-shaped | forecabin | grandsire | handspring |
| fan-veined | foreclose | grandson | handwriting |
| fanwork | forego | grandstand | hanger-on |
| farmhand | foresightedness | granduncle | hard-boiled |
| farmhouse | forewarn | great-grandfather | hawthorn-tree |
| faultfinder | forty-footer | great-grandmother | headache |
| feather-brained | foster-brother | great-grandson | head-hunter |
| feather-edge | frame-up | great-great-aunt | headline |
| feather-spring | fullback | great-great-uncle | headlong |
| featherstitch | gable-pole | greenback | headpiece |
| featherstitching | gall-bladder | green-eyed | headquarters |
| feather-veined | galley-proof | greengrocer | headstrong |
| featherweight | galley-rack | greenhorn | headstrongly |
| featherwork | gambling-joint | greensward | heartbroken |
| featherworker | gangway-ladder | green-winged | heavy-laden |
| feeble-minded | garageman | groundhog | heavyweight |
| feedboard | garden-pump | groundwork | helter-skelter |
| feed-pipe | gasbag | guide-book | hide-away |
| ferryboat | gas-burner | gunpowder | hiding-place |
| fingerprint | gaslight | gun-shy | highball |
| firearms | gaslighting | hackney-coach | high-born |

COMPOUNDING OF ENGLISH WORDS

| | | | |
|-----------------|--------------------|------------------|--------------------|
| high-bred | ice-scrape | keyhole | left-handed |
| highbrow | ice-scraper | keynote | lemon-yellow |
| high-handed | ice-skate | keynoter | letter-carrier |
| highlight | ice-water | keystone | letter-carrying |
| hijacker | idol-worship | kidney-cotton | letterhead |
| hitch-hike | ill-advised | kidney-stone | letter-perfect |
| hocus-pocus | ill-breeding | kilovolt-ampere | letterpress |
| hold-up | ill-favored | kilowatt-hour | letterspace |
| homemaker | ill-health | kingbird | let-up |
| homemaking | ill-mannered | kingfish | level-headed |
| horror-struck | ill-treated | kitchenmaid | liberal-minded |
| horseback | image-breaker | kite-string | lieutenant-colonel |
| horse-cloth | imposing-stone | kneecap | lifeblood |
| horseflesh | index-finger | knife-edge | lifeboat |
| horsefly | indigo-plant | knife-grinding | life-giver |
| horse-laughter | induction-valve | knockdown | lifeguard |
| horsemanship | infra-red | know-nothing | lifelong |
| horsepower | injection-syringe | label-machine | life-preserver |
| horsepower-hour | interallied | lacemaker | lifesaving |
| hotbed | intrastate | lacemaking | life-size |
| hot-blooded | iron-bound | lacepiece | life-weary |
| hothouse | ironclad | lace-pillow | lifework |
| hot-press | iron-fisted | lace-winged | light-fingered |
| hot-tempered | iron-handed | lacework | light-footed |
| hot-temperedly | ironing-board | lacing-needle | light-footedness |
| houseboat | ironman | lake-dweller | light-handed |
| house-breaking | ironmaster | lamppost | light-handedness |
| house-builder | ironware | landing-field | lighthouse |
| house-building | ironworker | landing-gear | lighthouse-keeper |
| house-cleaning | jackanapes | land-grab | light-minded |
| housefather | jackass | landlocked | light-mindedness |
| household | jack-in-the-basket | landslide | lightship |
| housekeeper | jackknife | lantern-tower | light-time |
| housekeeping | jack-o'-lantern | late-betrayed | light-year |
| housemaid | jacksnipe | late-born | line-cut |
| housemother | jaundice-berry | latecomer | line-drawing |
| housesmith | jelly-bag | late-transformed | line-etching |
| housewarming | jellybean | lathe-drill | line-plate |
| housewife | jewel-setting | lathe-tool | living-room |
| housework | jig-mold | Latin-American | lily-of-the-valley |
| housewright | jigsaw | laughing-stock | listener-in |
| hydroelectric | job-work | law-abiding | livestock |
| hypertension | jockey-whip | lawbreaker | lockjaw |
| hypocalcia | journeyman | lawgiver | longboat |
| iceboat | jury-box | lawmaker | longhand |
| ice-bound | keen-eyed | lawsuit | long-headed |
| ice-breaker | keen-witted | layoff | long-headedness |
| ice-cream | key-basket | lean-to | long-legged |
| ice-free | keyboard | leatherneck | longshoreman |
| icehouse | key-chain | leave-taking | long-suffering |

PROOFREADING AND COPY-PREPARED

| | | | |
|------------------|--------------------|-------------------|-----------------|
| long-winded | meeting-place | news-sheet | open-minded |
| long-windedness | merry-go-round | newsstand | open-mouthed |
| looking-glass | microhm-centimeter | news-vender | opera-cloak |
| look-out | middle-aged | nickel-faced | orange-butter |
| looseleaf | minister-resident | night-blindness | order-book |
| loud-speaker | miter-shaped | night-key | orthochromatic |
| low-born | mix-up | night-owl | ostrich-plume |
| low-bred | moisture-proof | night-sweat | out-and-outer |
| lunchroom | money-broker | night-watchman | outgrow |
| machine-bolt | money-changer | nol-prossed | outlook |
| machine-dried | money-lender | nonabbreviation | out-of-doors |
| machine-drill | money-saving | nonacceptance | out-patient |
| machine-made | monkey-wrench | nonappearance | outspoken |
| machine-oven | motorboat | non-Aryan | outvote |
| machine-sewed | motorcar | nonbasic | overalls |
| machine-stitched | multicolored | non-Christian | overconfident |
| machine-tool | multimillionaire | noncompetitive | overdone |
| mackerel-shark | nailbin | north-northeaster | overestimating |
| magnesium-lamp | nailbrush | notion-counter | overetched |
| mahogany-brown | nail-machine | nowadays | overflowing |
| mahogany-tree | nail-pulling | nursemaid | overhead |
| maidservant | name-plate | nurseryman | overlay |
| mailman | napkin-ring | nutmeg-bird | overmatter |
| mailbag | navel-string | nut-roaster | overprint |
| mail-carrier | neckband | oak-chestnut | overrated |
| mail-catcher | neck-cloth | object-lesson | overrun |
| mail-checked | neck-deep | officeholder | overseas |
| mailman | neck-high | ohm-centimeter | overzealous |
| major-domo | neckpiece | oil-bottle | packet-boat |
| major-general | necktie | oil-cake | pack-handle |
| make-believe | nectar-bird | old-fashioned | packing-house |
| make-ready | needle-board | old-looking | page-proof |
| make-up | needle-pointed | olive-branch | paintbrush |
| malt-floor | nerve-cell | olive-green | pallbearer |
| manager-actor | nerve-racking | oncoming | palm-sugar |
| man-at-arms | nerve-track | one-fourth | panel-thief |
| man-brute | network | one-half | panhandle |
| man-eater | never-ending | one-hundred-odd | panic-stricken |
| manhandle | New-Dealer | one-leaved | paper-backed |
| manhandling | new-fashioned | one-legged | paper-clip |
| manhole | new-modeler | oneself | paper-hanger |
| man-of-war | news-agent | one-sided | paper-knife |
| manslaughter | newsboard | one-third | papier-mâché |
| manpower | newsboy | one-two-three | paraffin-oil |
| man-woman | news-gathering | onflowing | pari-mutuel |
| manyfold | newspaperman | onion-fly | paring-knife |
| marble-polisher | newspaper-reading | onslaught | parlormaid |
| mardi-gras | newsprint | onsweeping | passbook |
| mar-pleasure | newsreel | open-airness | passenger-miles |
| masthead | newsroom | open-handed | passer-by |

COMPOUNDING OF ENGLISH WORDS

| | | | |
|-------------------|--------------------|-----------------|---------------------|
| pass-key | postfree | rain-box | sandpaper |
| password | postgraduate | raincoat | sandpapering |
| paste-pot | postmark | rain-soaked | sand-partridge |
| pattern-book | postmaster | rain-tree | sandpit |
| pawnbroker | postmaster-general | raspberry-bush | scaling-ladder |
| pawnshop | postmortem | ration-money | schoolbag |
| pawn-ticket | post-office (adj.) | razor-hone | schoolboy |
| payday | postscript | reading-glasses | schoolfellow |
| paymaster | postwar | reading-matter | schoolgirl |
| payroll | powerboat | reading-room | schoolmate |
| peach-wood | powerhouse | red-hot | schoolroom |
| peanut-picker | pre-American | re-etch | school-ship |
| pencraft | precondition | riding-crop | school-teaching |
| pendulum-wheel | pre-eminence | riding-whip | scissors-grinder |
| penholder | preheating | riffraff | scot-free |
| penknife | prerequisite | ringbark | scrapbook |
| penman | prescientific | ring-billed | sea-adder |
| penthouse | pre-Shakespearean | ring-giving | seacoast |
| penwoman | pressboard | ring-streaked | seaport |
| penworker | pressman | ringworm | seaplane |
| photoelectric | pressroom | riverfront | secretary-treasurer |
| photo-engraving | presswork | roadbed | security-holder |
| photo-lithography | prewar | rocking-chair | seesaw |
| photostat | printing-office | rocking-horse | self-confidence |
| piano-playing | prizefight | roll-call | self-conscious |
| pickpocket | proofread | roller-skate | self-consuming |
| piecemeal | proofreader | roosting-place | self-control |
| pigeonhole | proofreading | rough-bore | self-cover |
| pinball | pruning-hook | rough-dry | self-examine |
| pince-nez | pruning-knife | rough-hewn | self-important |
| pincushion | purse-proud | rough-leaved | self-mailer |
| pinfold | pussyfoot | rough-looking | self-starter |
| pinhole | quarry-stone | rough-wrought | self-suspicious |
| pin-tailed | quartermaster | rum-runner | self-torturing |
| pinwheel | quarter-square | sack-hoist | self-valuation |
| pinwork | quasi-contract | saddle-blanket | self-vindication |
| plainclothesman | quasi-deposit | safeblower | send-off |
| playbill | quasi-title | safe-conduct | sergeant-at-arms |
| playbroker | queen-apple | safe-deposit | set-to |
| playground | quicklime | safeguard | set-up |
| playhouse | quick-march | safe-keeping | sewing-machine |
| playgoer | quicksilver | sailboat | ship-borne |
| playwright | quotation-mark | sailfish | shipbuilding |
| pocketbook | radioactive | saloonkeeper | ship-canal |
| policyholder | radiobeacon | sandbag | shipload |
| polishing-paste | radio-electric | sandbar | shipmaster |
| postbag | radiogram | sandblasted | shipmate |
| postboy | radiotelephony | sand-crush | shipwright |
| postcard | railroad-car | sand-dune | shopkeeper |
| postdated | railway | sandhill | shoplifter |

PROOFREADING AND COPY-PREPARED

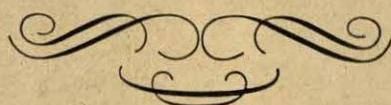
| | | | |
|-------------------|------------------|-----------------|-----------------|
| shorthand | stepping-stone | tea-making | ton-mile |
| short-sighted | stillbirth | team-mate | ton-mile-day |
| shotput | still-born | teamwork | toothache |
| showcard | still-hunt | tearoom | tooth-billed |
| showdown | still-life | teaspoon | toothbrush |
| showroom | stockbroker | teaspoonful | tooth-drawing |
| shut-down | stonehand | tea-tasting | toothpick |
| sickroom | stoneman | tea-tray | toothpulling |
| sideboard | stone-proof | telltale | tooth-wound |
| sidebox | stonework | terror-stricken | topboot |
| sidelong | stop-gap | textbook | topbooted |
| side-saddle | stop-over | thank-offering | topcoat |
| side-splitting | storm-tossed | theatre-goer | top-cutting |
| side-step | straitjacket | thereabout | top-heaviness |
| sidestroke | stranglehold | thereabouts | top-heavy |
| sidetrack | streamline | thereafter | topmost |
| sidewalk | street-car | therat | touchback |
| side-wheeler | strike-breaker | thereby | touchdown |
| sight-seeing | strike-out | therefor | towboat |
| sitting-room | strong-arm | therefore | trademark |
| sky-high | studio-home | therefrom | trademarker |
| sleeping-car | stumbling-block | therein | trade-name |
| slipsheet | suitcase | thereof | tradesfolk |
| slipsheeting | style-book | thereunder | tradesman |
| smallpox | style-card | thereupon | tradespeople |
| snapshot | style-sheet | therewith | trades-union |
| snow-bound | supercalender | thigh-joint | trades-unionism |
| snow-shoveling | supercalendering | thoroughgoing | trades-unionist |
| somebody | superfine | thread-cut | tradeswoman |
| someone | super-government | thread-gauge | trade-union |
| sounding-board | super-highway | three-bagger | trade-unionism |
| south-southwester | superhuman | thunderstorm | trade-wind |
| speak-easy | super-navy | tide-current | tragedy-comedy |
| speedboat | surgeon-general | tidewater | T-rail |
| spelling-book | tablecloth | tie-up | train-miles |
| split-up | table-cutting | timecard | T-shaped |
| spoil-sport | table-making | time-consumer | triborough |
| springtime | tablespoon | timekeeper | tri-state |
| stagehand | tableware | timekeeping | tryout |
| stalking-horse | tablewise | timekiller | tugboat |
| stamping-mill | tackle-hook | time-limit | turnbuckle |
| standard-bearer | tail-feather | time-saver | turncoat |
| stand-by | tailor-bird | time-sharing | turn-down |
| stateroom | tailpiece | timetable | turnkey |
| state-wide | take-off | time-worn | turnout |
| steamboat | talking-machine | titleholder | turnover |
| steamship | tax-dodge | toastmaster | turn-serving |
| steering-gear | taxpayer | to-do | turnstile |
| steering-wheel | teaball | tollgate | turntable |
| stepchild | teakettle | tongue-tied | turn-up |

COMPOUNDING OF ENGLISH WORDS

| | | | |
|---------------------|-------------------|------------------|-----------------|
| tut-tut | vice-chairmanship | waterspout | whipworm |
| twofold | vice-consul | waterway | whitecaps |
| twoscore | vice-consulate | waybill | whole-colored |
| type-gauge | vice-governor | wayfare | whole-heartedly |
| type-high | vice-governorship | waylaid | whole-minded |
| typesetter | vice-minister | waypost | wholesale |
| ultra-agnostic | vice-ministry | wayside | whole-skinned |
| ultraconservative | vice-president | weatherboard | wholesome |
| ultra-co-operative | vice-presidency | weathercock | whole-souled |
| ultramarine | vice-warden | weatherglass | wide-awake |
| ultramicroscopic | vice-wardenship | weatherproof | wildcat |
| ultra-speed | vis-a-vis | weatherstripping | wind-blown |
| ultraviolet | voting-machine | weatherworn | windmill |
| umbrella-bird | wage-earner | weekday | windstorm |
| un-American | wagon-master | week-end | wintertime |
| un-called-for | waistband | well-being | wirestitching |
| unchristian | waistbelt | well-born | wiretapping |
| un-co-ordinated | waistcloth | well-bred | woodwork |
| underbidding | waistcoat | well-doing | wool-gathering |
| under-clerkship | waistline | well-groomed | word-book |
| underdealing | waiting-maid | well-recognized | word-bound |
| underestimate | waiting-room | wellspring | word-corner |
| underflooring | walking-stick | well-to-do | word-count |
| underground | wall-creeper | well-understood | word-maker |
| underlay | wallpapering | well-wisher | word-mongerer |
| underlying | warehouse | well-wishing | word-mongering |
| undersearch | wareroom | wheel-spinning | word-unit |
| under-secretary | warlike | whereabout | word-unity |
| under-secretaryship | war-mongerer | whereabouts | workaday |
| underrate | warpath | whereas | workbag |
| undertaking | warrior-ant | whereat | workbasket |
| undertow | warship | whereby | workbench |
| underworld | washroom | wherefore | workbox |
| underwrite | watch-case | wherefrom | work-cure |
| union-grass | watchdog | wherein | workday |
| unlooked-for | watchmaker | whereinsoever | workfellow |
| unthought-of | watchtower | whereinto | workfolk |
| upgrade | water-battery | whereof | workhorse |
| up-state | water-bearer | whereon | workhouse |
| up-street | water-borne | wheresoever | workingman |
| upsurge | water-break | whereto | workman |
| uptown | water-check | whereunder | workout |
| vaccination-scar | watercress | whereupon | workroom |
| valve-chamber | waterfowl | wherewith | workwoman |
| vari-colored | water-logged | wherewithal | worthwhile |
| varnish-polish | watermark | whipcord | writing-paper |
| velvet-satin | watermarked | whippoorwill | writing-table |
| vice-admiral | waterproof | whipsaw | wrongdoer |
| vice-admiralty | waterproofed | whipstitching | wrongdoing |
| vice-chairman | watersoaked | whiptail | wrong-headed |

PROOFREADING AND COPY-PREPARATION

| | | | |
|----------------|-----------------|----------------|------------------|
| wrong-headedly | yarn-test | yellow-crowned | yellow-throated |
| wrong-hearted | yarn-tester | yellow-eyed | Y-shaped |
| wrong-minded | yearbook | yellowfish | yuletide |
| wrong-timed | yellow-backed | yellowhammer | zebra-plant |
| X-ray | yellow-bellied | yellow-headed | zebra-wood |
| yardarm | yellow-billed | yellowjack | zenith-telescope |
| yardman | yellowbird | yellow-rumped | zinc-salt |
| yardmaster | yellow-breasted | yellow-tailed | zone-axis |
| yardstick | yellow-covered | | |





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Courtesy of E. W. PALMER, President.

CHAPTER VIII

Modern Punctuation

THE GROWTH AND DEVELOPMENT of punctuation have always been concurrent with the growth and development of the English language. From the earliest times man has endeavored to interpret written expression by means of appropriate marks of punctuation.

The simplicity of present-day punctuation is a tribute not only to the genius of the language itself, but also to the innovators who, throughout the centuries, made original contributions in the form of new and additional marks whose application gave clarity and simplicity to sentence structure.

It is reasonably certain that marks of punctuation were used by the ancients thousands of years ago. There is still in existence (at the Louvre, in Paris) a roll of papyrus, on the subject of astronomy, dated officially 165 and 164 B.C., in which separation marks between words can be seen.* In a manuscript copy of Homer, written some time previous to the Christian era, a wedge-shaped sign > is inserted between the end of a line and the beginning of the next to mark a new passage.† These marks, however, were discarded by authors of a later period, for in the subsequent centuries Greek and Latin writings ran on continuously without benefit of punctuation. This statement is borne out by an examination of the *Codex Alexandrinus* (fifth century) in the British Museum, which shows no points of punctuation, but only a few arbitrary marks inserted haphazardly by the scribes.‡

St. Jerome (*circa* 324–420) wrote a Latin version of the Bible — the forerunner of the Vulgate — *per cola et commata*, that is, without colons or commas, as we understand those words today, but rather by an arrangement whereby the text was divided into short sentences or lines according to the sense.

*Benjamin Drew, *Pens and Types, or Hints and Helps for Those Who Write, Print, Read, Teach or Learn* (Boston: Lee and Shepard, 1891), p. 66.

†*Ibid.*, p. 67.

‡Frank H. Vizetelly, *Punctuation and Capitalization* (New York: Funk & Wagnalls Company, 1921), p. 4.

There was but meager progress in Latin punctuation until the beginning of the eighth century, when the full point (.) was introduced, being placed variously on a level with the top, bottom, or middle of the letters. Later manuscripts reveal the use of the comma and semicolon, and also the inverted semicolon (:), which meaning was stronger than that of the comma.

In early Irish and English manuscripts, separation of words is consistently followed. The common mark of punctuation was the full point, while two points with a comma (.,,) were used to denote the final stop.

In order to save time and labor, contractions were used abundantly in ancient manuscripts. Some of these contractions were represented by a semicolon. For instance, b; = bus, q; = que, vi; = videlicet. As this character, through haste or carelessness in handwriting, readily evolved into a z, we now have viz. = videlicet.*

The Latins gave the name of *comma* to our colon and *virgula* to our comma. The Greek interrogation-point (;) developed into our semicolon. While most of our punctuation-marks have been adapted from the accents of the ancient Greeks, the question-mark, the colon and the period were utilized in a new edition of the works of Firmianus Lactantius (an ancient writer known as the *Christian Cicero*), which were reprinted in 1465 in Subiaco, Italy, where the new art of printing from movable types was first introduced into that country.†

William Caxton made use of an oblique line (/), which is now called a virgule or shilling-mark. Occasionally a perpendicular line (|) was used for purposes of separation, but it was soon supplanted by the present-day comma.‡

Aldus Manutius, founder of the Aldine Press, whose basic contributions to the art of proofreading are described in Chapter One, increased the number of punctuation-marks and made rules for their application. His son and grandson continued to use and improve these marks until they were adopted by printers and publishers throughout Europe. By reason of this accomplishment, Aldus Manutius and his immediate descendants may be considered as the inventors of the present system of punctuation and the first to put it to practical use.§

In modern punctuation the objective at all times should be clarity of thought and expression. This purpose can be achieved only when good sentence structure is combined with correct punctuation.

*Benjamin Drew, *Pens and Types*, p. 75.

†Vizetelly, *Punctuation and Capitalization*, p. 4.

‡*Idem*.

§Benjamin Drew, *Pens and Types*, p. 75.

However, the *correctness* of punctuation is still a debatable subject, one on which grammarians, writers, editors and proofreaders cannot seem to find a common ground of agreement.

This writer has attempted to simplify the rules of punctuation, and yet retain their basic substance, to the end that this subject may be presented in a manner that is instructive, informative and interesting to the reader.

Some writers assert that failure to understand the technicalities of grammar and rhetoric precludes any possibility of learning how to punctuate. This contention is not necessarily true, as will be conceded by many persons who punctuate quite well despite their limited knowledge of grammar.

The technique of correct punctuation should be based on rules that are logical, and on simplicity of application. This thought is aptly expressed in the following quotation from the late Francis A. Teall, distinguished proofreader, grammarian, and writer:

The most important principle for practical use is *to avoid overburdening matter with commas*. Almost inexplicable confusion is sometimes introduced in the attempt to make the meaning of a sentence clear by pointing off every separable word or clause.*

The marks of punctuation discussed and illustrated in this chapter should be read and studied in the same sequence as they appear on this page.

- | | |
|--------------------|--------------------------------|
| 1. Comma , | 8. Exclamation-mark ! |
| 2. Semicolon ; | 9. Apostrophe ’ |
| 3. Colon : | 10. Period . |
| 4. Dash — | 11. Quotation-marks “ ” or ‘ ’ |
| 5. Parentheses () | 12. Hyphen - |
| 6. Brackets [] | 13. Brace† { } |
| 7. Question-mark ? | 14. Ellipsis† . . . or *** |

*F. Horace Teall, *Punctuation* (New York: D. Appleton and Company, 1897), p. 11.

†Strictly construed, the brace and the ellipsis are not marks of punctuation. They are included in this chapter because of their typographical importance.

The Comma

1. A comma (,) should be placed after each adjective that is an independent qualifier except the one immediately preceding the noun.

He was an aggressive, enterprising merchant.
 It was a friendly, gentle, harmless dog.
 She is a forceful, determined, courageous person.
 He wore a pair of old, shabby, soiled, leather gloves.
 Congress passed a wise, beneficial, timely law.

2. Where adjectives preceding a noun limit or qualify each other, no commas should be used between them.

He was described as a distinguished war correspondent.
 I saw her walking with a bewhiskered venerable-looking man.
 It is a conservative high-grade newspaper.
 He delivered an instructive technical lecture.
 Walking toward me was a deformed little old man.
 I saw the poor old blind woman stumble and fall.
 She competed in the national professional women's annual golf tournament.
 The association is planning to hold a prize competition amateur chess exhibition.
 It was an impressive spring football scrimmage session.

3. An independent, introductory word or phrase should be separated from the rest of the sentence by a comma unless the connection is so close as to make the comma superfluous or incorrect.

However, I expect to be gone two weeks.
 Furthermore, the facts in the case should be considered.
 In truth, he impressed me as a person of character.

Each of the following words or phrases (construed here as introductory) is separated from the remainder of the sentence by a comma where there is little or no connection with what follows:

| | | |
|------------------------|---------------------------|-----------------|
| above all, | consequently, | hence, |
| accordingly, | co-operatively speaking, | henceforth, |
| actually, | despite their efforts, | henceforward, |
| after all, | even so, | however, |
| all things considered, | except for what was said, | in addition, |
| also, | for example, | in consequence, |
| behind it all, | for instance, | indeed, |
| below the surface, | for this reason, | inevitably, |
| besides, | from what was stated, | in fact, |
| be that as it may, | further, | in fine, |
| concerning the facts, | furthermore, | in other words, |

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| | | |
|---------------------|---------------------|----------------------|
| in short, | on the other hand, | then, |
| in the same manner, | ordinarily, | thenceforth, |
| in truth, | out of it all, | theoretically, |
| jestingly, | particularly, | therefore, |
| justly speaking, | pending a decision, | though, |
| just so, | perhaps, | to a certain extent, |
| laconically, | periodically, | to be candid, |
| likewise, | quite obviously, | to be sure, |
| literally, | quite so, | true, |
| moreover, | rather, | unexpectedly, |
| mostly, | realistically, | usually, |
| nevertheless, | really, | vaingloriously, |
| notwithstanding, | so, | valiantly, |
| now, | somehow, | wantonly, |
| of course, | so then, | wonderingly, |
| on the contrary, | still, | yawningly, |
| on the one hand, | that is, | zealously, |

It should be understood that *at all times* the use of the comma after the introductory word or phrase is governed by the *meaning* of the sentence. Let us illustrate this point by the following examples:

1. That is, the method used is quite simple.
2. That is the method used by the instructor.

In *Example 1*, above, the introductory words *that is* are wholly independent of the remainder of the sentence, which is practically complete in itself.

In *Example 2*, above, a comma after *that is* would be incorrect and confusing, as these words are linked closely with the rest of the sentence.

Observe carefully in the following comparative illustrations where the same words or phrases are either independent of or linked with the remainder of the sentence:

Above all, I desire the welfare of my community.
Above all the noise his voice sounded clear and firm.

Also, I believe in the principles of my party.
Also give me the small package.

Further, the day will come when you will listen.
Further than this I cannot go.

Now, can you see why I went?
Now go before they come.

Perhaps, I answered firmly.
Perhaps you can come tomorrow.

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Still, what could she do in the matter?
Still it was seen despite efforts at concealment.
True, it was a brilliant affair, but crowded.
True to her friends she remained till the end.

4. Where there are omissions of words for the purpose of condensation, commas should be used to indicate these omissions.

From knowledge arises inquiry; from inquiry, investigation; from investigation, social improvement.

The verb *arises* has been omitted purposely to avoid repetition; the comma therefore serves as a substitute. The use of the comma in the following examples is patterned on this illustration:

Our efforts are governed by our desires; our desires, by our motives.

Syracuse defeated State College; Fordham, St. John's; Rutgers, Lafayette; and Jersey City, Buffalo.

Benjamin Franklin settled in Philadelphia; his brother James, in Newport, Rhode Island; and one of his first partners, James Parker, in New York.

12-point type has a relative visibility of 5.1; 10-point, 4.3; 8-point, 3.6; and 6-point, 3.1.

However, where the construction is smooth enough to permit the use of commas instead of semicolons, the omitted words require no punctuation.

Of the three children, the first resembled the father, the second the mother, and the third a cousin.

Ira obtained a third, Lee a sixth, Jo a sixth, and Ben a third.

5. The comma may or may not be placed before a conjunction (*and*, *or*) that introduces the last of a series of words or phrases.

Three great classics are the Bible, Shakespeare's *Hamlet*, and *Pilgrim's Progress*.

Geometry, physics, and English are required studies.

Mondays, Tuesdays, or Fridays are acceptable for conferences.

Persistence of purpose, average intelligence, and the will to cooperate are the minimum requirements.

While the comma preceding the conjunction introducing the last of a series is advocated by the majority of writers on grammar and punctuation, the tendency to eliminate it has grown steadily during the last few years. It is a fact that most newspapers and business publications do not use this comma unless the wording of the sentence makes it necessary for clearness.

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The *New York Herald Tribune Style Book* advocates the elimination of this comma on the following grounds:

The use of the comma preceding the conjunction in a series should be avoided as likely to mislead. Thus: *Those at the ceremony were the commodore, the fleet captain, the donor of the cup, Mr. Smith, and Mr. Jones.*

Mr. Smith was *not* the donor of the cup, which was given by Mr. Brown, who had been mentioned in the preceding paragraph of the article. Placing the comma before *and* makes the news item inaccurate and ambiguous.

The following sentence is a perfect illustration of how consistent adherence to Rule 5 would cause confusion and ambiguity in meaning.

MY DAY . . . By Eleanor Roosevelt

Washington, May 20.—My brother, Major Henry Hooker and I enjoyed the Dean Dixon Concert last night very much.

In the preceding example, Mrs. Roosevelt plainly refers to her brother, who is, of course, a *Roosevelt*, and not to *Major Hooker*.

Let us now illustrate this sentence with the comma before the conjunction *and*:

My brother, Major Henry Hooker, and I enjoyed the Dean Dixon Concert last night very much.

Since *Major Henry Hooker* now stands as an appositive, explaining who is the brother, the inference is that Mrs. Roosevelt is referring to Major Hooker as her brother, which is absolutely incorrect.

While it is true that the use of this comma may at times be misleading, it is equally true that its elimination also may cause confusion of sense, as is illustrated in the following examples:

Among the mines mentioned were the Anaconda, Copper Falls, and Calumet and Hecla.

If a comma were not placed after *Copper Falls*, the reader would not know which of the two was the multiple name: *Copper Falls and Calumet* or *Calumet and Hecla*.

Red, white and gray, and black and white goods were on display.

In the above sentence, were the comma omitted after *gray*, it would lead to confusion in grasping the names of the color combinations.

Various samples of writings, ledgers, bristols, papeteries, and weddings are now ready.

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If the comma were omitted before *and*, the reader might infer that *papeteries and weddings* were a combined item.

There are various occupations for the blind, such as making brooms, playing musical instruments, weaving and tuning pianos.

A comma after *weaving* is essential, because otherwise the reader might infer that the blind *weave and tune pianos*, which is a ridiculous statement.

Recent improvements have made rubber plates oil-, drier-, and acid-resistant.

The comma after *drier* prevents the reader from assuming that *drier-and acid-resistant* is one property.

She dislikes grapefruit, bananas, apples, carrots, vinegar, and sugar in her coffee.

If there were no comma after *vinegar*, the phrase would read grotesquely that she *dislikes vinegar and sugar in her coffee*, when they are, in reality, two separate ideas.

This writer believes in accepting present-day usage where clearness of expression is not sacrificed. Therefore, the comma preceding the conjunction, introducing the last of a series of words or phrases, has not been used in this work except when necessary for smooth reading or to prevent ambiguousness.

6. The comma should be used to separate two words or figures whose meaning might otherwise be hard to grasp.

To Jim, Mack was a prince.

In 1940, 1,000,000 men were re-employed.

Instead of thousands, only hundreds showed up.

In April, Greece was invaded.

7. Whenever a subject ends with a verb and the predicate begins with a similar verb, the two verbs should be separated by a comma.

Do you know the proverb, "Whatever is, is right"?

What it is, is a mystery.

All good things that are, are to be enjoyed.

Whoever can, can enlist up to 12 noon tomorrow.

8. A word or phrase denoting someone directly spoken to, whether the name occurs at the beginning, inside, or end of the sentence, should be separated by a comma or commas.

John, come into my office this morning.
 Child, are you ill?
 Mary, Mary, what have you done?
 Oh, sir, I am sorry.
 Yes, ma'am, it shall be done.
 Oh, Lord, I've forgotten again.
 I tell you, Edward, it isn't true.
 What do you think of the proposition, Harry?
 Down, Chalf, down!
 Yes, sir, I'll be there right away.

Note: A comma should never be placed after the interjection *O*.

O Lord, we beseech thee.
 O thou mighty ruler of the universe.

9. An introductory statement should be separated from a short direct quotation by a comma.

He wrote, "Let there be no strife."

It never hurts a man to say, "I don't know."

The first line of the poem reads, "Listen, my children, and you shall hear."

She called out, "Hello, there."

The exact wording of our order was, "Ship 400 unit packages at once."

Note: An indirect quotation, usually introduced by the word *that*, should never be preceded by a comma.

He stated in one part of the paragraph that "the order must be sent direct to the main office."

No wonder she always said that "eternal vigilance is the price of success."

10. When quoted matter is separated by such expressions as *the witness testified*, *the judge stated*, *she replied*, or similar interruptions, commas should be placed before and after each group of quoted words.

"I will explain the entire process," she replied, "to the best of my ability."

"The jury will be excused," the judge stated, "until Monday morning."

"I saw the accident," the witness testified, "as I started to cross the street."

"Lateness will no longer be tolerated," so read the notice, "without a good and sufficient reason."

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11. Whenever the words *of* or *of the* have been omitted between the title and the name of an organization or association, a comma should be substituted therefor.

President, United Metals Corporation

Chairman, Board of Directors

Speaker, House of Representatives

Dean, School of Commerce

Editor, Wickford Gazette

Principal, Twelfth Avenue High School

12. Titles after a proper name, such as *M.A.*, *Ph.D.*, *Esq.*, *Jr.* and *Sr.* should be preceded by a comma. If the proper name and its title are within the sentence, commas should precede and follow the title.

William Fergusen, M.A.

Arthur Jorger, Ph.D.

Joseph Burton, Esq.

Edward Smith, Jr.

Edward Smith, Sr.

Mark Brownley, M.E., received the appointment last week.

Rufus Smedley, M.D., has begun the practice of medicine.

13. A word or phrase that is an *appositive* should be separated by a comma or commas. (*Definition:* An *appositive* is a word or phrase which explains or describes.)

The books were mailed ten days ago by the publishers, Durban & Co.

He sent in a year's subscription for his father's favorite magazine, *The Congress Bulletin*, to be mailed each month to his home.

On Tuesday, May 6, we will start our Summer Clearance Sale.

The Congressman from this district, Willard Sutran, delivered an important address.

New members of the faculty are Mr. David Hobard, Ph.D., and Mr. Frank Crawford, LL.D.

The officer in charge, Col. Richard M. Creel, has been transferred to Washington.

The noted criminal lawyer, Albert Shaw, has been engaged as counsel.

Colonel Partson, the brilliant strategist, spent the summer at Banner Lodge.

Note: The comma should be omitted when the appositive is (a) used to identify its antecedent, (b) when it is a part of a proper name, or (c) when it is quoted or italicized:

a. When the appositive is used to identify its antecedent:

My brother Irving has gone back to college.

I myself am to blame.

b. When the appositive is a part of a proper name:

Catherine the Great was an absolute monarch.

William the Conqueror invaded Britain in 1066.

Lincoln the Emancipator was shot by John Wilkes Booth.

Ingersoll the agnostic was a famous orator.

c. When the appositive is quoted or italicized:

Woollcott's book *While Rome Burns* was a best seller.

He referred to the chapter "Englishmen and Englishwomen" during the sermon.

The conjunction *and* and the preposition *to* are lower-cased.

14. Dates and geographical expressions, and initials or titles following a personal name, should be separated by commas.

The Honorable William Emory, D.S.T., was the speaker.

Their birthdays fall, respectively, on January 27, 1941, and February 3, 1942.

In Portland, Oregon, and Tacoma, Washington, are located the principal offices.

The additional entries in the index are Falls, G. B.; Well, F. A.; and Yein, D. D.

15. Where a sentence may be misread, or where the structure is not immediately clear, the use of the comma is essential.

Ambiguous without punctuation:

Whichever road you take it will lead you to town.

Outside the park looked cheerless and cold.

Ever since he practiced his lessons regularly.

While the dog crouched faithfully by his master lay helpless.

To Paul Williams announced the news of his election.

Looking around her flat neck deep in telegrams and flowers, she realized that at last she had arrived.

When he began to walk his horse slowly followed him.

To the good old age brings serenity.

Now properly punctuated:

Whichever road you take, it will lead you to town.

Outside, the park looked cheerless and cold.

Ever since, he practiced his lessons regularly.

While the dog crouched faithfully by, his master lay helpless.

To Paul, Williams announced the news of his election.

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Looking around her flat, neck deep in telegrams and flowers, she realized that at last she had arrived.

When he began to walk, his horse slowly followed him.

To the good, old age brings serenity.

16. A dependent clause, whether it precedes or follows the main clause, should be separated by a comma. (*Definition:* A group of words dependent on the main clause to complete the meaning is a *dependent clause.*)

The Witte Corporation presented its claim last April, according to the statement it rendered to us.

We are surprised at your failure to meet your obligations, in view of your past excellent record.

Should we not hear from you by June 1, the overdue account will be placed in the hands of our attorney.

Since you have not sold the minimum amount of manicure sets, we herewith cancel your appointment as our selling agent.

Note: Dependent clauses are usually introduced by pronouns, adverbs and conjunctions, or combinations thereof, as:

| | | |
|------------------|---------------------------|----------------------|
| although | even though | notwithstanding that |
| as long as | inasmuch as | unless |
| as soon as | in case | whatever |
| considering that | in order that | whenever |
| even if | in spite of the fact that | whether or not |

17. Unless a sentence is unusually long, a subject should never be separated from a predicate by a comma.

Wrong usage:

The firm mentioned, has never done any business with us.

Our inability to serve you in this matter, is keenly regretted.

The many ships riding at anchor in the bay, are at the mercy of bombers.

The best of local news and international events, are featured every Sunday.

That Steele did not adhere to this plan, is well known.

Right usage:

The firm mentioned has never done any business with us.

Our inability to serve you in this matter is keenly regretted.

The many ships riding at anchor in the bay are at the mercy of bombers.

The best of local news and international events are featured every Sunday.

That Steele did not adhere to this plan is well known.

Note: In the interest of clearness, it is permissible to separate a long subject from a predicate by a comma, as:

In the study of ceramics, the most important principle that the student should bear in mind and the one that will enable him to derive the most benefit, is to compile a comprehensive and authoritative bibliography.

18. Independent clauses in a compound sentence should be separated by commas. (*Definition:* An *independent clause* is a clause containing a subject and a predicate and which expresses a complete thought in itself. A *compound sentence* is a sentence which contains two or more independent clauses.)

Munitions are coming in from the Coast regularly, and sufficient ships will soon be available for export.

We have tried determinedly to complete your order according to schedule, but labor troubles handicapped us severely.

The great value of a retentive memory to an editor is obvious, but there are other factors that are just as important.

Buying federal bonds on the monthly-payment plan precludes the necessity for a large outlay at first, your money begins to earn interest for you, and you do your part in helping your government create jobs for the unemployed.

19. A parenthetical expression should be immediately preceded and immediately followed by commas. (*Definition:* A parenthetical expression may consist of a single word, a phrase or a clause that is so independent that it may be eliminated entirely without changing the meaning or injuring the grammatical structure of the sentence.)

We still maintain, as was stated in our communication of May 5, that the discount arrangement is unsatisfactory.

The agreement, as we understand it, expires next Monday at twelve o'clock noon.

On the other hand, however, we have no other alternative. May I inform you, my dear sir, that the position has been filled.

Thus I may state, in conclusion, that your valuable services will never be forgotten.

The American ambassador to Italy, who is now vacationing at Lake Como, will leave for the United States in September.

The following words and phrases are a partial list of those used parenthetically:

as it were
consequently
finally

however
in a word
indeed

in fact
in reality
in short

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| | | |
|----------|--------------|-----------|
| in truth | nevertheless | perhaps |
| moreover | no doubt | therefore |
| namely | of course | you know |

Note: When parenthetical words and phrases combine with the rest of the sentence — which can be readily perceived by studying the following examples — commas should be omitted.

Parenthetical commas used unnecessarily:

In 1930, a special edition, designed exclusively for photographers, was published.

Copy-preparers frequently place manuscripts into the hands of printers, so badly punctuated, that they have to be re-edited.

It can be readily seen that an artist, so harried, will not produce good work.

Let it, also, be said that he did his very best.

No author has described, with so much realism, the horrors of bombing.

The cigar-lighter is formed of, or consists of, plastic material.

Conradson, and his Chicago associates, swung the election.

The foregoing sentences minus the unnecessary parenthetical commas:

In 1930, a special edition designed exclusively for photographers was published.

Copy-preparers frequently place manuscripts into the hands of printers so badly punctuated that they have to be re-edited.

It can be readily seen that an artist so harried will not produce good work.

Let it also be said that he did his very best.

No author has described with so much realism the horrors of bombing.

The cigar-lighter is formed of or consists of plastic material.

Conradson and his Chicago associates swung the election.

20. Commas should separate inserted phrases or should set off expressions that are not in their normal positions in the sentence.

It is significant, not only for the moral it presents, but also for the excellent narrative style of writing.

In the above sentence, *not only for the moral it presents* is an inserted phrase.

When they approached my front door, I heard, growling deeply in the hallway, the great Dane, which I had seen dozing near the fireplace.

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When the phrase *growling deeply in the hallway* is placed in its normal grammatical position, the sentence reads as follows:

When they approached my front door, I heard the great Dane, which I had seen dozing near the fireplace, growling deeply in the hallway.

21. When there is a marked contrast between co-ordinate sentence elements, a comma should separate them. (*Definition:* Co-ordinate sentence elements are words, phrases or clauses of equal grammatical importance.)

Note: The words *not*, *and not*, *yet*, and *but* emphasize a contrast. *Or* contrasts an alternative.

I asked for Grayson, not Smythe.

(*Contrasted nouns.*)

She was ill, and not really capable of receiving visitors.

(*Contrasted predicate adjectives.*)

She walked in quickly, yet gracefully.

(*Contrasted adverbs.*)

The poor chap tried, but failed completely.

(*Contrasted predicate verbs.*)

He must be here on time, or be punished for his tardiness.

(*Verbs introducing co-ordinate alternatives.*)

22. A comma should be placed before the conjunction *for* when it introduces a clause of *reason, explanation, or justification*.

She went home, *for* her mother had been suddenly taken ill.

I know it will rain, *for* the barometer is falling.

He would not take a chance, *for* he was too conservative.

Automobiles have become necessary, *for* they enable people to travel economically.

Note: The preposition *for* when it introduces a prepositional phrase should never be preceded by a comma.

He must make amends *for* his past mistakes.

I do not care much *for* his company.

We are enlarging our store *for* the benefit of our customers.

The facts are too evident *for* any misinterpretation.

23. An unrestricted relative clause should be separated by a comma or commas, depending on its position in the sentence. (*Definition:* A *relative clause* is a clause introduced by a relative pronoun, such as *who*, *whom*, *which*, *that*, *whoever*, *whosoever*, *whomever*, *whomsoever*, *whichever* or *whichsoever*.)

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How to identify an unrestrictive clause: (1) It may be omitted from the sentence without impairing the essential meaning. (2) It adds another statement to the basic thought of the sentence.

The Governor, *who reflected absolute confidence*, felt certain that he would be the next occupant of the Capitol.

For the older man, *who has found his job unsatisfactory*, the guidance booklet may be quite helpful.

The criticism, *no matter whom it may affect*, is designed to be constructive.

Mr. William Root, *whom you expressed a desire to meet*, will be in your office Monday morning at ten o'clock.

Our monthly journal, *to which you have subscribed*, will be sent to you regularly.

International, *which dropped as low as 15*, is now selling at 32.

I say unto you, *whoever is within the hearing of my voice*, the day of reckoning is at hand.

And the prophets preached to the populace, *whosoever they were*, inspiring messages of things to come.

He said to the stranger, *to whomsoever it applies*, please accept the hospitality of my home.

The day will come, *whichsoever it is I know not*, when my country will regain its independence.

In the crowd, the mayor noticed his wife, *who waved her hand at him*.

All tests are given by experienced psychologists, *who have received their training at the institute*.

Mr. Baker is the man I selected, *of whom it is said there is none better*.

It should have been suggested to the author, *whom no one even thought of*.

We are sending you our latest catalog, *which fully describes the items you specified*.

During this month we are giving special discounts, *which will be submitted on request*.

There is some justification for the blunder, *whosoever committed it*.

The opportunity is unlimited, *to whomsoever it may appeal*.

This recreation hall is ours to enjoy, *whichsoever is to the everlasting credit of the company*.

A *restrictive clause* is never separated by a comma or commas. (*Note:* The test of a *restrictive clause* is that its elimination injures or destroys the precise meaning of the sentence. Furthermore, a *restrictive clause* DOES NOT introduce an additional statement.)

The following sentences contain *restrictive clauses*:

- The man *who has no fortitude* will fail in business.
 The manager discharged the assistant *who had openly refused to co-operate*.
 The rules are for all the employees *whom I am addressing today*.
 The man *whom you spoke to yesterday* is John Sloan.
 An advertisement *which does not sell goods* is a liability.
 These are the matters *which are important*.
 It makes no difference to me *who you are*.
 This is something *that a customer will appreciate*.
 He mentioned the booklet *that had created so much interest*.
 It made no difference to him *who they were*.

24. An *unrestrictive adverbial clause* is preceded by a comma. A *restrictive adverbial clause* is NOT preceded by a comma. (*Definition*: An *unrestrictive adverbial clause* introduces an additional supplementary statement. A *restrictive adverbial clause* is so tied in with the thought of the sentence that its omission would make the context meaningless.)

Note: Adverbial clauses, both *unrestrictive* and *restrictive*, are introduced by conjunctive adverbs (that is, adverbs functioning as conjunctions), such as *if, as, when, while, since, unless, until, where*, etc.

The following sentences contain *unrestrictive adverbial clauses*:

Shipments will be greatly expedited, as the railroad tracks run into the factory grounds.

Mr. Johnson will be in Boston on September 20, when he will consider it a privilege to call on you.

I will be glad to purchase the entire lot of goods, if it measures up to our standard specifications.

I was greatly excited, as I had never been up in an airplane.

The meeting should be postponed until Easter, when a greater attendance is expected.

I engaged him in conversation, while my wife set the table.

The order must have reached Baltimore, unless the package was addressed wrongly.

I do not know what my future plans will be, until I regain some of my former strength.

The path led to an abandoned shack, where dilapidated steps led to the back entrance.

The following sentences contain *restrictive adverbial clauses*:

Do not start work until you have studied the plans.

Please let us hear from you at once if you desire quick action.

The situation is the same as it has been for the last five months.

Please inform us when the copy will be ready.

Copper mines were the source whence the Couders had obtained their wealth.

He never spoke a word during the time I was with him.

The place where he is to stop is near McKeesport.

I know there will be no peace until he vacates the premises.

He filled out the application-blank while I waited.

She has not been well since her husband went to sea.

I recognized the very spot where we picnicked last year.

25. Unrestrictive participial phrases should be separated by a comma or commas. A restrictive participial phrase does not take a comma. (*Definition: A participial phrase is a phrase that is introduced by a present participle or past participle, each of which is synonymous with the term verbal adjective, such as: deriving, derived; fearing, feared; excelling, excelled; playing, played.*)

The following sentences contain *unrestrictive* participial phrases:

Looking through the pages, I noticed the picture of a huge elephant with long tusks.

Recalling his name, she called out to him.

The bride, *overwhelmed by so much attention*, could barely acknowledge her appreciation.

My new home, *provided with every modern convenience*, should bring us unalloyed happiness.

The many fires, *lighting up the coast for several miles*, provided an awesome spectacle.

The following sentences contain *restrictive* participial phrases:

The train *carrying the mails* was delayed.

What buyer *betraying such eagerness* would not disclose his purpose?

The man *sitting in the third seat from me* is engaging in unnecessary conversation.

The laws *passed at last night's meeting* should greatly benefit our society.

26. When each paragraph of a resolution is preceded by words and phrases such as *whereas*, *resolved*, *further resolved* or similar expressions, each word or phrase should be immediately followed by a comma.

Whereas, our brother member, Edward Burlington, has departed this life this second day of August, 1940, and

Whereas, it has been our pleasure to know him and to work with him these many years, and

Whereas, he has been a member of our society for twenty-two years; therefore, be it

Resolved, that we, the members of the Natives of Plattsburg, Inc., wish to convey to the deceased's family expressions of deep sorrow in their bereavement, and be it

Further resolved, that these resolutions be recorded in the minutes of the society, and a copy thereof sent to the members of the deceased's family.

HAROLD B. CUTLER

EDWARD M. ADAMS

Raymond E. Acker, *Chairman*

Resolutions Committee

ILLUSTRATING UNNECESSARY COMMAS

He said, that he would come tomorrow.

I do not see, how he does so much in so short a time.

The foregoing commas are wrong because there should be no punctuation between a verb and its complement.

Why he does it, is not clear.

A man like that, is of no account.

The foregoing commas are wrong because a subject and its verb, or predicate, should never be separated by a comma.

As an encore he played, the *Moonlight Sonata*.

They then discussed, *Art in the Theater*.

The foregoing commas are wrong because a verb should never be separated from a direct object by a comma.

He hit the ball so hard, that it sailed over the high fence.

*The foregoing comma is wrong because the word *that* introduces a restrictive clause.*

Commas should not be used in the following examples:

Wrong: He was identified as George Smith, of Ithaca.

Right: He was identified as George Smith of Ithaca.

Wrong: His correct age is 6 years, 8 months, 22 days.

Right: His correct age is 6 years 8 months 22 days.

Wrong: The new record is 1 hour, 12 minutes, 8 seconds.

Right: The new record is 1 hour 12 minutes 8 seconds.

Wrong: It measured 2 yards, 1 foot, 6 inches.

Right: It measured 2 yards 1 foot 6 inches.

Wrong: The *Albion's* position was reported as 80 degrees, 4 minutes south.

Right: The *Albion's* position was reported as 80 degrees 4 minutes south.

Wrong: His aim was, to foster an interest in archery.

Right: His aim was to foster an interest in archery.

Wrong: The same condition existed in the English, and French, and Italian armies.

Right: The same condition existed in the English and French and Italian armies.

Wrong: Paul Revere Lodge, No. 929

Right: Paul Revere Lodge No. 929

Wrong: Typographical Union, No. 6

Right: Typographical Union No. 6

Double punctuation-marks, such as the comma and dash (,—), comma and parenthesis (,(), or comma and bracket (,[]) should never be used.

Wrong: Mr. Chairman, Ladies and Gentlemen,—

Right: Mr. Chairman, Ladies and Gentlemen —

Wrong: Ancient Greece and Carthage,— where are they?

Right: Ancient Greece and Carthage — where are they?

Wrong: Should you finally decide or not decide,— as the case may be,— you will at least have reached a decision at last.

Right: Should you finally decide or not decide — as the case may be — you will at least have reached a decision at last.

Wrong: The following month, (April, 1941), the Allied shipping losses reached an all-time high.

Right: The following month (April, 1941), the Allied shipping losses reached an all-time high.

Wrong: Left now to himself, (malice could not wish him a worse adviser,) he resolved on a desperate project.

Right: Left now to himself (malice could not wish him a worse adviser), he resolved on a desperate project.

Wrong: Many were suffering from the scurvy, [a disease caused by the absence of fresh vegetables] which showed in their thin faces and wasted bodies.

Right: Many were suffering from the scurvy [a disease caused by the absence of fresh vegetables], which showed in their thin faces and wasted bodies.

The Semicolon

The semicolon (;) is used where the division between two units of thought is too wide for the comma and not wide enough for the period. The semicolon may be considered as the *median* or middle in point of separation, with the comma constituting the least division of thought, and the period the greatest division. Let us now illustrate this rule with the following examples:

PROOFREADING AND COPY-PREPARATION

(1) *Where the break in thought permits no wider separation than a comma:*

Writers should know how to punctuate, a fact that is obvious.

(2) *Where the break in thought is wide enough to justify the use of the semicolon:*

Writers should know how to punctuate; what is more, they should do it with care.

(3) *Where the break in thought has reached the widest possible separation, necessitating the use of a period:*

Writers should know how to punctuate. However, many of them lack this essential knowledge.

i. **Independent clauses of a compound sentence, not joined by *and*, *or*, *nor*, *but*, *for*, or *yet*, should be separated by semicolons.**

Don't rely on appearances; you must dig deep for the facts.

I know he will keep his word; in fifteen years he has never broken a promise.

We stayed in France ten years; then the war forced us to go back to America.

In front of our house was a new road; on it traffic moved ceaselessly in both directions.

Man reaches his maturity; he gradually grows old; then death eventually overtakes him.

Note: A semicolon always separates the clauses of a compound sentence when the second clause begins with a conjunctive adverb, such as *therefore*, *moreover*, *otherwise*, *then*, *also*, *consequently*, *hence*, or *so*. The use of a comma instead of a semicolon is wrong, because the break between the clauses is too wide for the comma to give it the proper interpretation.

The following examples show the marked improvement in the sense when the semicolon, instead of the comma, is used.

Without the semicolon

We have already given you an allowance of twenty per cent, therefore, no further discount can be granted.

With the semicolon

We have already given you an allowance of twenty per cent; therefore, no further discount can be granted.

Without the semicolon

The premium must be paid on or before January 1, otherwise, the policy is voided.

With the semicolon

The premium must be paid on or before January 1; otherwise, the policy is voided.

MODERN PUNCTUATION

2. A semicolon, not a comma, should precede a co-ordinating conjunction introducing the last of a series of clauses separated by semicolons.

The epic poem recites the exploits of a hero; tragedy represents a disastrous event; satire ridicules the follies of mankind; and pastoral poetry describes rural life.

Living alone has not soothed my affliction; it has not reduced my desire for companionship; it has not relieved my insomnia; nor has it enabled me to improve my style of writing.

3. The elements of a compound or complex sentence, each of which contains a comma or commas, should be separated by semicolons in order to achieve clarity and quick readability.

Note the following sentence in which only commas are used to separate the various elements:

He was kind, but not condescending, to inferiors, courteous, not cringing, to superiors, affable, not familiar, to equals.

By the insertion of semicolons between the proper elements, the readability of the same sentence is improved considerably:

He was kind, but not condescending, to inferiors; courteous, not cringing, to superiors; affable, not familiar, to equals.

The following sentences are shown with and without the semicolons in order to illustrate the improved readability when semicolons are used:

Without the Semicolon

Baskerville, like Caslon, was a distinguished typographer, and designers, even at present, emulate the beauty of his type faces.

With the Semicolon

Baskerville, like Caslon, was a distinguished typographer; and designers, even at present, emulate the beauty of his type faces.

Without the Semicolon

The following persons of note died during 1940: W. B. Bankhead, Speaker of the House of Representatives, Martin Beck, theatrical producer, and W. E. Borah, United States Senator from Idaho.

With the Semicolon

The following persons of note died during 1940: W. B. Bankhead, Speaker of the House of Representatives; Martin Beck, theatrical producer; and W. E. Borah, United States Senator from Idaho.

Without the Semicolon

GOLF SCHEDULES — May 8, Westchester Country Club, May 22, Scarsdale Golf Club, June 5, Sleepy Hollow Country Club, June 11, Pelham Country Club.

PROOFREADING AND COPY-PREPARATION

With the Semicolon

GOLF SCHEDULES — May 8, Westchester Country Club; May 22, Scarsdale Golf Club; June 5, Sleepy Hollow Country Club; June 11, Pelham Country Club.

Without the Semicolon

The citations will be found on page 4, chapter II, page 16, chapter IV, page 8, chapter VI, page 19, chapter IX.

With the Semicolon

The citations will be found on page 4, chapter II; page 16, chapter IV; page 8, chapter VI; page 19, chapter IX.

Without the Semicolon

The football line-up includes Jim Lansing and Stan Ritt, ends, Alex Santell and Steve Huda, guards, and Tom Bennett and Charley Pierce, halfbacks.

With the Semicolon

The football line-up includes Jim Lansing and Stan Ritt, ends; Alex Santell and Steve Huda, guards; and Tom Bennett and Charley Pierce, halfbacks.

Without the Semicolon

Your order will be handled in the following manner: First, we will send you the bond paper, second, the envelopes, and third, the colored inserts.

With the Semicolon

Your order will be handled in the following manner: First, we will send you the bond paper; second, the envelopes; and third, the colored inserts.

4. A semicolon should immediately precede such phrases as *to wit*, *namely*, *viz.*, *i.e.* and *e.g.* when they introduce an example or an illustration.

America has produced four great historians; namely, George Bancroft, John Fiske, John B. McMaster and William H. Prescott.

There is a marked difference between English and American spelling; as, gaol, jail; enquire, inquire; verandah, veranda; jewelry, jewelry.

The names of religious bodies usually begin with a capital letter; e.g., Episcopalian, Catholic, Methodist, Protestant, Baptist.

Unexpired insurance amounts to \$874.90; i.e., bar license, \$248; restaurant, \$560; house, \$66.90.

Note: The foregoing phrases (Rule 4) are preceded by a comma when they are used wholly parenthetically, as follows:

The new factory at Fargo, North Dakota, that is, the recently designed plastics plant, is now in operation.

MODERN PUNCTUATION

Years ago, engineering books of the better grade were illustrated by wax cuts, i.e., engravings made by the wax process.

5. The semicolon should never be used on the inside of a closing quote-mark. Note *wrong* and *right* examples:

Wrong: A lady entered her home at midnight, and when asked "Who is there?" answered, "It is I, Emily," whereupon, with astonishment, she gazed upon her questioner, a newly bought parrot.

Right: A lady entered her home at midnight, and when asked "Who is there?" answered, "It is I, Emily"; whereupon, with astonishment, she gazed upon her questioner, a newly bought parrot.

Wrong: Boucher speaks of Americans as "making all the haste they can to rid themselves of the 'English' language;" and Dean Alford, in his *Queen's English*, makes a similar charge.

Right: Boucher speaks of Americans as "making all the haste they can to rid themselves of the 'English' language"; and Dean Alford, in his *Queen's English*, makes a similar charge.

The Colon

Unlike the semicolon, which is a distinct mark of *separation*, the purpose of the colon (:) is to show that something is to follow. It is a mark of anticipation after a formal introduction or other preparatory expression to indicate that what follows constitutes an *explanation*, *example*, *definition*, *restatement*, *quotation*, *salutation*, or *list of items*. When any of the following phrases is used to introduce descriptive material, quoted matter or items, arranged in numerical or alphabetical order, each is followed by a colon:

| | |
|----------------------------|-----------------------------|
| are as follows: | the following illustration: |
| are the following: | these words: |
| for example: | this answer: |
| for instance: | this example: |
| for the following reasons: | this illustration: |
| for these reasons: | this inscription: |
| is as follows: | this method: |
| namely: | this way: |
| says this adage: | thus: |
| the following: | to wit: |
| the following example: | viz.: |

1. Place a colon after a salutation (opening words) of a letter, resolution, dedication or speech.

PROOFREADING AND COPY-PREPARATION

| | |
|-------------------------|----------------------------|
| Dear Editor: | My dear Anne: |
| Dear Madam: | My dear Bob: |
| Dear Mrs. Wilton: | My dear Madam: |
| Dear Mr. Sanger: | My dear Mother: |
| Dear Mr. Speaker: | My dear Secretary: |
| Dear Sir: | My dear Sir: |
| Dear Susan: | Reverend Doctor: |
| Dear Will: | Right Reverend Monsignor: |
| Gentlemen: | Sir: |
| Mr. John Simonds, Esq.: | To the Drama Editor: |
| Mr. President: | To the Music Editor: |
| Mr. Secretary: | To the Editor of |
| Mr. Speaker: | <i>The New York Times:</i> |
| Mr. Vice-President: | Your Grace: |

Note: Double punctuation-marks should never be placed after a salutation. The following marks are incorrect and should not be used:

Dear Sir: — Dear Madam: —
Dear Mr. Sanger,— Gentlemen,

2. A colon should be placed after a word, phrase or clause introductory to a speech.

The Honorable John B. Fielder, who was introduced by the chairman, delivered the following address:

Mr. Chairman, Ladies and Gentlemen:

My dear Friends:

Ladies and Gentlemen:

After the applause had subsided, Mr. Willson began his speech with the following words:

President Lincoln, in his Second Inaugural Address, said:

We quote the following paragraph from the address:

3. The colon should be used to separate the introductory words from a quoted speech (a) when no verb of *saying* introduces the speech, (b) when the quotation is placed in a separate paragraph, and (c) when the quotation is long or formal.

He paused a moment: "The question you have asked requires an answer I am not, at present, prepared to give."

(In the foregoing sentence no verb of *saying* introduces the speech.)

As strange noises assailed my ears, I muttered inaudibly:

"I hope no one is reckless enough
to attempt to force open the outer door."

(The foregoing quotation is paragraphed separately.)

MODERN PUNCTUATION

Priestley was the first who taught my lips to pronounce this sacred truth: "The greatest happiness of the greatest number is the foundation of morals and legislation."

(The foregoing quotation is formal.)

4. The introduction to a statement of particulars or to an enumeration should be followed by a colon.

The measures to be adopted are: (a) obtaining a list of names, and (b) circularizing them at least twice a year.

The four-slice toaster can be purchased at the following places: Whelan Drug Store, 23d Street & 8th Avenue; Liggett's Drug Store, 200 Broadway; Walgreen's Drug Store, 475 Lexington Avenue.

The list of elected officers follows:

Maynard Smith, president; Willard Kanes, secretary; Graham Balt, treasurer.

Those facts which may be considered as essential are as follows:

1. Clearly indicate number and kind of electrotypes wanted.
2. If all original material does not accompany order, state when and from whom it is to be expected.
3. Full mechanical specifications for the plates should be on file with the electrotyper.

Note: The colon should not be used when the opening phrase follows closely the matter it has introduced; as:

The members of the Committee are Edward Doll, Frank Semmes, and Butler James.

It has been suggested that we discuss the problems of "Accurate Estimating" and "Simplified Cost Accounting."

A colon should not be placed after an introductory group of words centered on a line. In a case like the following, the white space takes the place of the colon.

Wrong usage:

An exciting new nail polish in three new shades:

MORNING
NOON
NIGHT

Right Usage:

An exciting new nail polish in three new shades

MORNING
NOON
NIGHT

PROOFREADING AND COPY-PREPARATION

5. The colon is used between two items in the following instances:
(a) between the title and the subtitle of a book; (b) between the city and the publisher's name; (c) between the scene and its description in a play; (d) between the chapter and the verse in Scripture passages; (e) between hours and minutes in time indications; (f) between volume and page reference of bibliographical material; (g) in the ratio of numbers; (h) in condensed time records of sports; (i) between a sidheadline and the text following it.

a. Between the title and the subtitle of a book:

The Essentials of Writing: A Textbook in Composition

A GREAT EXPERIMENT: An Autobiography

The Practice of Typography: Correct Composition

Robinson Crusoe: A Book of Adventure

b. Between the city and the publisher's name:

London: Humphrey Milford

New York: Gregg Publishing Company

Boston: Houghton Mifflin Company

Cleveland: The World Syndicate Publishing Co.

Philadelphia: W. B. Saunders Company

c. Between the scene and its description in a play:

ACT III

The Nursery, Saturday

Scene 1: Before dinner

Scene 2: After dinner

ACT I

Scene 1: Steeplechase Pier, Coney Island.

Scene 2: The living-room of the Goodman home.

Scene 3: The pier two nights later.

d. Between the chapter and the verse in Scripture passages:

1 Sam. 2:5-20 is equivalent to *First Book of Samuel, Chapter 2, Verses 5 to 20.*

Gen. xi:17 means *Eleventh Chapter of Genesis, Verse 17.*
See 1 Chron. 5:3; Joshua 2:10.

e. Between hours and minutes in time indications:

6:15 A.M.

12:30 P.M.

8:45 P.M.

12:00 M. (noon)

12:00 P.M. (midnight)

Note: 12:00 M. (noon) and 12:00 P.M. (midnight) are used in tabular matter only. The usual style in reading-matter is 12 o'clock, 1 o'clock, 3 o'clock, etc.

MODERN PUNCTUATION

f. Between volume and page reference of bibliographical material:

¹Adam A. Kirkpatrick, "Simplified Accounting," BANKING DIGEST, XXX:55-110, 1941.

³Lasalle Business Barometer, "Index of Business Activity," 17: 144-150.

g. In the ratio of numbers:

The ratio of 4 to 2 is equal to the ratio of 6 to 3. This is expressed thus — 4:2 = 6:3.

h. In condensed time records of sports:

Time — 3:02, 2:56½, 2:25, 0:53 (53 seconds).

The *Sea-Nymph* reached the stakeboat at 2:18:24 (18 minutes 24 seconds after 2 o'clock).

i. Between a sidehead and the text following it:

Acknowledgment: Do not spell this word *acknowledgement*.

GENERAL NOTES: Watercress was one of the most commonly used medicines among the Persians.

Figure 9: Wash drawing on illustration board made over pen-and-ink outline.

Note: It is incorrect to use a colon and dash after the sidehead. Wrong usage is illustrated below:

Figure 9: — Wash drawing on illustration board made over pen-and-ink outline.

6. When the second of two independent clauses gives a concrete illustration or an elaboration of the first, a colon should be placed after the first clause.

When books beyond a person's years blunt his desire for worthwhile literature, they are worse than useless: they are definitely harmful.

Mr. Wallace, the instructor in music, gave his pupils a rare treat: he played and sang pieces he himself had composed.

Each of the following groups contains two sentences: one is correctly written; the other contains words that are used incorrectly.

There is another objection to phonetic spelling: it would increase the confusion between words of similar sound but different spelling.

7. When a phrase or clause supplements or amplifies the preceding clause, a colon should be placed between them. (A dash is equally correct.)

Commercial flying no longer is a romantic occupation: it is primarily a service.

PROOFREADING AND COPY-PREPARATION

There were three reasons for his discharge: incompetence, indifference, and dishonesty.

The Greek drama had three predominating elements: spirit, truth, and power.

The *Record* enjoys the largest circulation in the city: 400,000 subscribers.

8. When words enclosed in parentheses are a part of an introductory phrase, the colon should be placed outside of the parenthesis, not on the inside.

Dear Ned: The following information is vital to the case (confidential memorandum) :

The following vessels arrived in port yesterday (from official headquarters) :

The testimony of the witness is hereby recorded (*Bell v. Bell* [1901], 181 U. S. 175) :

The Dash

The dash (—) is one of the most versatile marks of punctuation. It may be used to express many shades of meaning, such as a hiatus (or break), an abrupt cessation or suspension of speech, a sudden shift in the line of thought, or uncertainty or hesitation on the part of a speaker. It also is used in pairs to separate a parenthetical expression whose relation to the text is too distant to permit the use of commas. The various kinds of dashes that will be discussed in this section are the en dash (-), em dash (—) and 2-em dash (— —), each of which is used for a particular purpose.

1. A dash is used to indicate a sudden or unexpected break in the construction of the sentence.

"Hello, Brownley; how is our mutual 'friend' — you know — er — that impostor, Smythe?"

"Have you ever seen — of course, you couldn't have — " With her thought uncompleted, she sank into silence.

Q. (By Senator Amherst) — Now we are getting at the facts, Mr. Lester, and right here I would like to say —

A. (By Mr. Lester) — Excuse me, Senator, I didn't want to interrupt, because I thought you were finished, but I just wanted to say —

With an effort at self-control, she managed to say, brokenly, "I — know — what's — happened. Take me to him."

"Stop — stop — that —" He never finished the exclamation. His heart —

MODERN PUNCTUATION

2. When a significant word or phrase amplifies or explains the idea conveyed by the main clause, it should be preceded by a dash. (A colon would be equally correct.)

New and difficult problems are arising constantly — new in the sense that they are immediate.

Many apparently rational persons have a secret weakness — blind superstition.

The city has given the bus company a long-term franchise — virtually a perpetual lease on the valuable property.

To get quick results, don't write — *telegraph*.

It's the *Book Exchange* — that column of little ads that get big results.

The folder lists hotels, camps and boarding-houses in New York's famous vacation country — Orange, Sullivan, Ulster, and Delaware counties.

But he wasn't altogether a humbug — at least no more than most of us are.

3. The dash should precede a word or group of words intended for a rhetorical pause or for an elocutionary effect.

It is not too much to say that noble men and women are anxious to learn whether present-day liberty is a mockery — or a blessing for which one would die, if need be.

That's real Iowa — real America, I guess.

Washington, Marshall, Story, Monroe — these are the great exemplars of liberty.

I do not expect the Union to be dissolved. It will become all one thing — or all the other.

Freedom — is *not* a lie! The brotherhood of man — is *not* a lie!

Give us security and tranquillity. Deny these to us — and take the consequences.

4. Where a phrase, on a line by itself, is followed by poetry or prose to which it is related grammatically, it should be followed by a dash.

The committee recommends —

That the books be purchased.

That ample space be provided for their maintenance.

On this cornerstone stands the temple of our freedom —

For here the exile met from every clime,

And spoke in friendship every distant tongue.

Let it be so that —

"Hither as to their fountains other stars

Repairing, in their golden urns, draw light."

5. The dash is used to mark the omission of a figure, part of a word, or an entire word.

The dead woman, it is alleged, was formerly Miss B —, who came to this city in 18 —.

The shooting was caused by the wounded man's calling his assailant a — —.

His Excellency Dr. A — L —, Minister of the —, concluded his address with this poignant remark: "Twenty-six hours later, bombs fell on a people who had ill will toward no one on earth."

6. A parenthetical expression whose relation to the sentence is too remote to justify the use of commas is separated by dashes.

The pretty little bird — that the pressure of a finger could have crushed — flew back into its cage at last.

But it is quite certain — and our fifteen years' experience proves it — that there are thousands of intelligent persons who do not read the best of the new books.

We'll be visiting you next Saturday — in your home, your club, your automobile — when Professor Gardner brings you a half hour of interesting data about good books.

Now's the time — remember last winter's heating troubles? — to do something about your heating problem.

Mr. Bergman deals at length with his qualifications — legal, moral and practical — and responsibilities inherent in his position, and how he may best fulfill them.

7. Two or more phrases or clauses each having a common dependence on a preceding or concluding phrase or clause are separated from the governing expression or statement by a dash.

The darkening foliage; the ripening grain; the golden-fly, in swift flight, haunting the blackberry bushes — these were the heralds of a hot August.

The striving for knowledge; the tension induced by long hours of study; the dreams — youth's privilege — of a great career; the enduring friendships — these are the by-products of university training.

Noticing how letters look on a page; pronouncing each one, in actual speech, slowly and distinctly; paying strict attention to the syllables — these are the methods by which one perfects himself in the use of correct English.

These were the inventions that helped to develop a higher standard of civilization — the printing-press, which brought education to the masses; the railroads with their networks reaching into every section of the nation; the steamship, plying the seven seas, developing commercial trade among the countries of the world.

MODERN PUNCTUATION

8. In one-line headings of marriages and betrothals, use an em dash between names.

MATTHEWS — PAGE

Special to the Herald Tribune
East Orange, N. J. — Miss Peggie
Page, daughter of Mrs. William D.
Page, of East Orange, was married
today to Mr. Clayton E. Matthews
of Ocean Grove, N. J.

WEAVER — MORRIS

Mr. and Mrs. John T. Morris, of
Alexandria, Va., announce the en-
gagement of their daughter, Miss
Evelyn Dupre Morris, to Dr.
Thomas Harold Weaver of Wash-
ington, D. C.

9. All date lines are followed by a dash preceded by a period.

London, May 17 (UP). — The
Ministry of Home Security an-
nounced that 6,065 civilians have
been killed in air raids.

CANBERRA, May 10 (AAP). —
Acting Prime Minister Arthur W.
Fadden announced today that ne-
gotiations are under way to find
markets in the United States for
various Australian products.

Note: The following examples illustrate the various kinds of side-
heads that are separated from the text by a dash.

a. Radio announcements:

Saturday High Spots

4:00 WJZ — Big Ten Track and
Field Meet; WEAF at 4:30;
WJZ at 5, 5:30.
4:45 WJZ, WHN—Belmont Races.
The Withers.

Saturday High Spots

7:00 WABC — People's Platform.
Mrs. Irving Berlin, Herbert
Agar, Sen. Worth Clark,
Kathleen Norris, "Is This
Our War?"

b. Church notices:

Presbyterian—

First — Dr. Moldenhawer, 11.
Rev. W. B. Smith, Jr., 8.
Second — Rev. L. H. Walz,

"The Harvest is Great," 11.

Ft. Washington — Dr. Dodd,
Foreign Missions, 11. Dr. Megaw,
"The American Destiny," 8.

c. Death notices:

ORMTON — William, on May 10,
aged 66, son of the late William
and Elizabeth Ormton. Service
1 p.m., Tuesday, May 13, at his
home in Newland, N. J. Inter-
ment, Greenwood Cemetery.
PARSON — Arthur, at Summit,
N. Y. May 9, 1941, husband of
the late Helen Graves Parson

and father of Mrs. D. Parson
Simpson and Mrs. Louis Green,
of New City. The service will be
held at Calvary Church, Sum-
mit, N. Y., on Monday morning,
May 19, at 11 o'clock. Interment,
Elmdale, Long Island, N. Y. Bos-
ton, Mass., and Raleigh, N. C.,
papers please copy.

PROOFREADING AND COPY-PREPARED

d. Birth announcements:

GOLDBERG—Mr. and Mrs. Murray Goldberg (nee Leona Blumenstock) joyfully announce birth of son, Stephen Robert, April 24, at Israel Zion Hospital, Brooklyn.

GORDON—Mr. and Mrs. Leo, announce the arrival of a baby boy, April 22, at Park West Hospital.

HARTLEY—Mr. and Mrs. Harry, announce the arrival of a baby girl, April 24, at Park West Hospital.

HEIFERMAN—Mr. and Mrs. Louis, announce the birth of a son, April 21, 1941, at Polyclinic Hospital.

e. Unveiling notices:

HESS—Unveiling in memory of Sidney Hess, family plot, Hillel Lodge, Mount Zion Cemetery, Maspeth, May 4, 2:30 p.m.

HELLER—Sadie. In memory of our beloved wife and mother, Sunday, May 4, at 2 p.m., Salem Fields.

f. Racing news:

First Race 2:15 p.m., New York time.

FIRST—Mile and 70 yards; 4-year-olds and up.

Steel King.....116 Hayam114 Jubilee C.....116 Knight's Sox 111

Pradis116 Gimco111

SECOND—6 furlongs: 4-year-olds and up.

Madison116 Epitaph113

Ivy X103 Miss Penny..106

Mad Money.111 Blackbirder ..113

g. Election news:

The following students were elected to office at New York University's School of Commerce, Accounts and Finance:

Day Organization—James F. Stonberman, sophomore, president; Wallace Schwartz, freshman, secretary.

Senior Class—Nathan Schlanger, president; Rodney Thomson and Morton Feinberg, representatives; Henry Goldsmith, vice-president; Dorothy Meyer, secretary.

h. Public notices:

Architects—No alterations will be allowed done at 12 East 95th Street without consent of the owner. I will not be responsible for payment. Lillian Townsend.

Helen B. McC.—Have missed your letters, please write.—Meri.

MODERN PUNCTUATION

i. For-Sale notices:

EQUIPMENT FOR SALE

FOR SALE — Monotype Display Type and Rule Caster, complete with molds. Box 1112, Graphic Arts Monthly, 608 South Dearborn St., Chicago.

FOR SALE — Taylor Registering Projector complete and in excellent condition. May be seen in use. Eastman Kodak Co., Kodak Park Works, Rochester, N. Y.

j. Lettered advertised items:

| | | | |
|-----------------------------|------|------------------------------|------|
| A—Krusty Korn Kob mold..... | 69c | D—10" Double skillet | 1.21 |
| B—French fryer | 94c | E—6½" skillet | 33c |
| C—Dutch oven | 2.11 | Other prices not illustrated | |

10. A dash should precede a run-in credit or a credit on a separate line. Following a poem, the credit always should be on a separate line.

"It becomes almost necessary reading for anyone who wants to keep himself or herself intelligently informed."

—THE HONORABLE FRANK KNOX
Secretary of the Navy

"The general public will find his admirable biography enthrall-ing reading." — BOOK-OF-THE-MONTH CLUB NEWS

"It's an incredible career, and René Kraus has written an accurate and lively account of it." — THE BOSTON TRAVELER

FOUR THINGS TO DO

Four things a man must learn to do
If he would keep his record true:
To think, without confusion, clearly;
To love his fellow man sincerely;
To act from honest motives purely;
To trust in God and Heaven securely.

—Henry Van Dyke

"A DRESSCESSATIONAL"

Girl of the Future, feared of all,
Chasing the far-flung Fashion line,
What awful things may yet appall,
Hung on your human form divine!
Girl of Today, stay with us yet,
Lest we regret! Lest we regret!

—CAROLYN WELLS, in *Harper's Magazine*

11. An em dash is used to mark the omission of the word *to* between two word-units or two numerical units.

November 1, 1940 — December 1, 1941

Matthew 9:2 — 10:19

Note: An en dash (one-half of an em dash) is used to mark the omission of the word *to* in months, page numbers, dates, and symbols, and in other cases as shown in the following examples:

| | | |
|----------------|-----------------|---------------|
| May—July, 1938 | \$10.00—\$20.00 | par. 6-line 9 |
| 1880—95 | 4-H Club | pp. 3—7 |
| A.D. 170—85 | exhibit 6—A | 1900—1906 |
| 0°—10° C. | A.C.—D.C. | 400—250 B.C. |

12. The use of a dash with a comma, semicolon or colon is incorrect typographically. However, the dash can be used with the question-mark or the exclamation-mark. Note the following:

Senator Wagner — isn't he a former Supreme Court judge? — sponsored the National Labor Relations Act.

Despite evidence to the contrary — how incredible are conditions at present! — civilization has progressed tremendously.

The Parentheses

The marks of parenthesis () have two distinct purposes: the first is grammatical, and the second typographical. The grammatical function of the parentheses is to enclose a word, phrase, clause or sentence whose degree of separation is greater than that of the comma or dash. In fact, it is, exclusive of the brackets, the greatest degree of separation. The typographical function of the parentheses is to enclose numbers, words, letters and abbreviations so that they may stand out with greater effectiveness.

The line of demarcation between the use of a pair of dashes and a pair of parentheses is sometimes finely drawn. There are, however, many instances where only the parentheses can be used correctly. These instances are illustrated by the numerous examples incorporated in the following principles in Rules 5 to 9.

1. Words, phrases or clauses connected only loosely or remotely with the main thought of the sentence should be enclosed in parentheses.

Because of the abundance of peanuts (also called pinders or goobers), Southern farmers have a rich source of food for hogs.

Of the four surviving sons (John, William, Franklyn and Edward), none had any desire to continue in his late father's various enterprises.

MODERN PUNCTUATION

Fats, sugars and starches (certain amounts of each are necessary in the daily diet) all serve useful purposes.

Her eyes (what brilliant sympathetic eyes!) were large, dark and magnetic.

Because of the sudden drop in the market (the average decline was fifteen points), huge losses were suffered by many investors.

On the future number of families in the United States from 1940 to 1960 (Dept. of Commerce figures), the annual volume of loans for the next twenty years is figured.

After discussing various protective devices, he deals successively with existing insurance agencies (laying stress on the advantages accruing to member banks from the work of the A.B.A.'s insurance committee), and with the liability of banks for losses.

2. A parenthetical group of words that may be construed as a sentence and that is independently punctuated does not take a capital letter for the first word when the word-group is inserted within a sentence as a parenthesis.

While the average citizen desires that he may have friends in the town where he resides (what normal man does not?), he does not have to be an innocuous yes-man to obtain them.

Mr. Bowen, his boss (haven't you heard me speak of him?), made Jim a district manager last week.

That was an Act of Congress that could be repealed (fervently I hope that it may never happen!) by the same majority that enacted it.

Our cause, then, must be entrusted to, and conducted by, its own undoubted friends (free hands and true hearts, you mighty host!) who will strive for the preservation of the Union.

3. When an entire sentence within parentheses is inserted between two other sentences, the first word in the parenthetical sentence is capitalized.

In the hospital at Brest, only five soldiers died. (Amputations were never performed without written authorization.) Two died from amputation at the thigh, and three succumbed from shock induced by amputation.

The studies of Lunin, Magendie and others had shown that certain food factors were necessary to life. (Father called these "life" elements.) Funk's term, "vitamins," is the one that has been adopted.

Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
They dropped down one by one.

PROOFREADING AND COPY-PREPARATION

We should like neither to exhort you nor praise you, but to ask you to read what we feel we must say. (Call it a lecture, a warning or an admonition.) We should like to speak our mind openly with straightforwardness and honesty.

4. When a parenthetical clause or sentence comes at the end of a line, the first word does not take a capital if the end-point is on the outside of the closing parenthesis. When the entire parenthetical sentence is enclosed in parentheses, the first word is capitalized and the end-point is placed within the closing parenthesis.

Please send me a free copy of the *Printer Craftsman Type Book* (mailed in Chicago district only).

Please send me a free copy of the *Printer Craftsman Type Book*. (Mailed in Chicago district only.)

Traffic Control Sheet (see figure 2).

Traffic Control Sheet. (See figure 2.)

Grant fashion figures carved from models (plate 22, B, D).

Grant fashion figures carved from models. (Plate 22, B, D.)

Exterior side view of bus (top). Bulkhead cards at end of car (center). Sectional side view of electric bus (bottom).

Exterior side view of bus. (Top.) Bulkhead cards at end of car. (Center.) Sectional side view of electric bus. (Bottom.)

Max Müller, the distinguished philologist, had extraordinary linguistic ability (he was master of twenty languages).

Max Müller, the distinguished philologist, had extraordinary linguistic ability. (He was master of twenty languages.)

5. The marks of parenthesis should enclose any item that is repeated in a different form to ensure accuracy.

Your check for fifty dollars (\$50.00) was received today.

I desire to inform you that your salesman failed to call on us yesterday (Thursday), according to our arrangement.

The rent of the store is to be one hundred dollars (\$100) a month, or twelve hundred dollars (\$1,200) a year.

For fifteen years he was nothing more than a "galley-slave" (proofreading type matter that had just been set up and proved on a long slip of paper called a galley).

pp. 5-7 (pages 5 to 7, inclusive)

pp. 5f. (page 5 and the following page)

pp. 6ff. (page 6 and the following pages)

ed. (edition)

14° Bé (14 degrees Baumé)

A.V. (Authorized Version)

R.V. (Revised Version)

MODERN PUNCTUATION

6. Parentheses are used to mark groups or radicals within a chemical compound.

The formula for xylene, C₆H₄(CH₃)₂, contains two methyl radicals (CH₃).

7. Marks of parenthesis should enclose figures or letters preceding the divisions of an enumeration within a sentence.

The following suggestions should aid in the handling of line-cut and halftone copy: (1) Line-cut copy should be clean, flat, and black on white; (2) areas of tints should be indicated by guidelines; and (3) extra attention should be paid to patches, pasters, and stock colors.

Modern food chemists say that "crude fiber" is divided into: (a) carbohydrate, known as cellulose; (b) a woody fiber, known as lignin; and (c) a soft bulk with spongelike qualities, known as hemicellulose.

Note: The divisions of an enumeration, if they end with periods, should never be preceded by figures or letters unless they are enclosed in parentheses. Observe the following contrasting examples for improvement in readability.

Without the parentheses:

To stew dried apricots: 1. Wash and rinse several times. 2. Place pan in hot water and simmer about forty minutes. 3. Remove from heat and cool the fruit to obtain thick syrup.

With the parentheses:

To stew dried apricots: (1) Wash and rinse several times. (2) Place pan in hot water and simmer about forty minutes. (3) Remove from heat and cool the fruit to obtain thick syrup.

8. Where the name of the state follows the city in the title of a newspaper, it should be enclosed in parentheses.

The Cleveland (Ohio) Plain Dealer

The Erie (Pa.) News

The Houston (Texas) Chronicle

The London (England) Times

9. Where the title of an institution is preceded by the name of a city of which there are more than one, the name of the state, in parentheses, is inserted between them.

Portland (Oreg.) National Bank

Springfield (Ohio) General Hospital

Cooperstown (N. Dak.) High School

Montauk (Mo.) Presbyterian Church

10. Commas or semicolons always should be placed after the closing parentheses; dashes and parentheses never should be used alongside each other.

Wrong: They demanded the right to settle in any future-acquired territories, with whatever property they might possess, (including slaves) and be securely protected in its peaceable enjoyment.

Right: They demanded the right to settle in any future-acquired territories, with whatever property they might possess (including slaves), and be securely protected in its peaceable enjoyment.

Wrong: There is an element in Yankee blood that obeys ideas—(something left to us from the old Puritan stock)—which made England what she was two centuries ago.

Right: There is an element in Yankee blood that obeys ideas (something left to us from the old Puritan stock), which made England what she was two centuries ago.

11. In court testimony, where the name of the questioner or the witness follows the abbreviation *Q.* or *A.*, it should be enclosed by parentheses.

Q. (The Court) — Is it a matter of evidence that you propose to give?

A. (Witness) — Yes, I'm going to spill everything.

Q. (District Attorney to Court) — Is this evidence admissible at this time?

A. (The Court) — It is.

The Brackets

The brackets [] are used when the degree of separation of inserted reading-matter is completely remote from the remainder of the sentence. Summarizing the possible degrees of separation of a parenthetical expression, there is the first degree, represented by a pair of commas; the second degree, by a pair of dashes; the third degree, by a pair of parentheses; and finally the last degree of separation, represented by a pair of brackets. To observe the distinctions between these degrees of separation, study *comparatively* the various illustrations accompanying the rules on the comma, the dash, the parentheses, and the brackets. One well-established rule is to use brackets to enclose remarks, comments or criticisms made by an editor, reporter or author of someone else's writings.

1. Brackets are used to enclose matter that explains or interprets what someone else has written.

It would be well for us to learn the real meaning of that ancient proverb *Mens sana in corpore sano* [a sound mind in a sound body].

MODERN PUNCTUATION

Manus manum lavat [one hand washes another] is an essential ingredient of power politics.

2. Brackets should enclose symbols or words that indicate that the preceding text, or a portion of it, is incorrect.

Our affair is to be held on the 3d [*4th?*] of July.

Nobody ought to leave this hall without a few application blanks in their [*sic*] pocket.

The wages of sin are [*is?*] death; the gift of God is eternal life.

"Richard Le Galliene [*Gallienne?*]," he wrote, "is the father of Eva Le Galliene [*Gallienne?*], the famous actress."

3. Brackets should enclose a word or words to show that a writer has omitted something essential to the meaning of the text.

The first line of the handwritten will read: "This is my . . . [*last?*] will and testament."

He [George Baron Jeffreys] earned the odious name of "bloody Lord Chancellor."

Hereinafter, the party of the first part will refer to James Browne; and the party of the second [*part?*] will refer to George Williamson.

4. When text, set in narrow measure, is run into the preceding or following line for the purpose of saving space, the matter overrun is preceded by a single bracket.

Imp. Quelle Chance Ethelbert..... } [Belle 2d
Imp. Qu'Elle est

Thundering..... } Pennant or Thun-
Sainotta [derer

Sellers, Col. Mulberry. In Mark Twain and Charles Dudley Warner's *The Gilded Age*, an optimistic speculator who frequently exclaims, "There's millions in it." [County, Pa.]

Sellersville, a borough of 2,000 population in Bucks

The boast of heraldry, the pomp of pow'r,

And all that beauty, all that wealth e'er

Await alike the inevitable hour: [gave,

The paths of glory lead but to the grave.

5. Interpolated matter, or comments by an editor or critic on another person's work, should be enclosed in brackets.

The fifteenth century is for English literature a relatively barren period [*an opinion to which I do not subscribe*], as much was written both in prose and verse.

Whether he [Plutarch] was born under the early reign of Nero [which we are inclined to accept, as he says himself that he was very young when Nero entered Greece] is of much less consequence than it is to know by what means he acquired that humane and rational philosophy which distinguishes his works.

6. When parenthetical matter is inserted within text itself enclosed by brackets, it should take a pair of parentheses in order to distinguish one group from the other. When the outside matter is enclosed by the marks of parenthesis, the parenthetical text inside should take a pair of brackets.

[*Hobson v. Hurst Machinery Company*, 30 F. (3d) 819.]

[Potter, William O., deceased (B. T. Oliver, executor), and A. C. Jacobsen.]

(If an expression contains two or more enumerations, some definite and others indefinite [or not accompanied by subject], spell the indefinite and put the definite in figures.)

(Punctuate carefully in citations of cases and statutes, as *Braun v. Bobinham* [267 U. S. 504; R. S. p. 601, sec. 1127].)

7. *Continued* lines are, preferably, enclosed by brackets. However, the marks of parenthesis are also used for this purpose.

[Continued on page twenty-three.]

[Continued on page 23.]

[Turn to page forty-two.]

[Turn to page 42.]

[Continued from page one.]

[Continued from page 1.]

[Continued on Page Thirty-two.]

[Continued from Page Four.]

[To be continued]

[To Be Continued]

[Concluded in this issue]

[Concluded in This Issue]

8. Any mark or symbol that implies doubt, satire, or sarcasm should be enclosed in brackets.

The count [?] was arraigned before Judge Collins and sentenced to three years in Sing Sing.

The time has come when we must examine the propositions of the peace proponents [loud voices crying *throw him out!*] even if eventually we repudiate them.

I accuse the Board of Directors of incompetence [boos and jeers], and deliberate wrecking of the company's personnel.

9. Words indicating audience reaction to a speech of national importance should be enclosed in brackets.

"I am going to read you some questions that were sent to me from a workingman in London [great interruption], questions that vitally concern our war efforts. This workingman, and thousands more like him, have had their homes destroyed from the sky, but are they downhearted? [Great and continuous applause.] They say we are too soft to fight. How funny that must sound to the shades of Washington, Jackson, Sam Houston, Lee, Grant, and Theodore Roosevelt!" [Loud applause.]

10. In court testimony, interruptions, asides, irrelevant remarks, and actions of witnesses should be enclosed in brackets.

Q. Is this the letter you surrendered to the district-attorney?
A. Yes. [Judge Wilson to witness: "Speak a little louder."]

Q. Will you please read aloud and distinctly the entire second paragraph? [Witness drops glasses, smashing lenses.] A. I can't see without my glasses.

11. Brackets are used in the dialog of plays to indicate actions of actors, names of persons spoken to, and descriptions of situations involving surprise or suspense.

HELMER: [*His face reflects great mental distraction.*] Nora!
— Oh, I must read it again. I am saved! Nora, I am saved.

CATHERINE: [*She looks pensively at the key.*] Ought I throw it away? Of course I ought. How did it get in my hands? To seduce me to my ruin. [*Listening.*] Someone is coming! My heart fails me. [*She puts the key into her pocket.*] No! — no one.

12. Brackets are used in co-ordination formulas to distinguish between an inner and an outer sphere of attraction. Thus:

$[PtCl_6]K_2$ signifies that one atom of platinum and six of chlorine constitute the inner sphere of attraction with two atoms of potassium outside.

Note the following use of punctuation-marks with matter enclosed in brackets:

Study the section on footnotes [authors should pay particular attention to this section] so that you may assimilate the data therein.

EILEEN [*Eileen and fairies enter*]: O good Queen, we salute thee!
The honorable gentleman from Illinois has questioned my war record [hear! hear!].

The honorable gentleman from Illinois has questioned my war record. [Hear! Hear!]

Wrong: "When I found that they considered my utterances damaging to their cause—[applause]—when I found that they appealed from facts and reasoning to mob law—[applause and uproar]—I said, no man need tell me what are the secret motives of these men."

Right: "When I found that they considered my utterances damaging to their cause [applause], when I found that they appealed from facts and reasoning to mob law [applause and uproar], I said, no man need tell me what are the secret motives of these men."

Wrong: In 1929, the wages earned in the lithographic industry totaled \$32,021,000; [the 1849 census disclosed that 162 lithographic workers drew \$51,000 in wages]; in 1939, the 26,000 wage-earners drew \$37,000,000.

Right: In 1929, the wages earned in the lithographic industry totaled \$32,021,000 [the 1849 census disclosed that 162 lithographic workers drew \$51,000 in wages]; in 1939, the 26,000 wage-earners drew \$37,000,000.

The Question-mark

As previously mentioned in Chapter Two, the question-mark, or interrogation point (?), probably was formed from the first and last letters of the Latin word *Quaestio* (question), placed one letter over the other (thus, Qo).

Whether a word or a group of words should be followed by a question-mark, an exclamation-mark, a comma or a period always has been a subject of controversy. Let us analyze this mark so that it may be defined, placed accurately, and illustrated.

In general, questions are classified as follows: (a) *Direct or independent*; (b) *indirect or dependent*; (c) *compound*; (d) *alternative*; (e) *double*; (f) *positive*; and (g) *negative*.

The main difficulty in using the question-mark is in deciding whether the meaning is declaratory or interrogatory, or whether it is exclamatory or interrogatory. The following rules and illustrations should clarify and resolve any doubts as to the correct use of the question-mark:

1. A question-mark should be placed after a sentence, direct or independent, calling for an answer or a request for information.

Calling for an answer:

Are you still unemployed?

John, did you sell your motorboat yet?

How many defense bonds did you buy?

Do you believe in capital punishment?

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Formal request for information:

Can you please inform me if the story of Hamlet is original with Shakespeare?

How many cities are represented in the National Baseball League?

Which of these ten booklets do you need?

Would you like to know more about the Harris Press?

What is being done to help little businesses obtain defense loans?

Why would a financial statement by the borrower be of little use in consumer credit?

2. A question-mark should be placed at the end of a sentence that is a direct question.

Can you think of anything more useless than a technical book without an index?

Should you not take these factors into account the next time you buy checks for your bank?

Are you keeping up with the times?

Do you know how to punctuate properly?

May we have the privilege of hearing from you soon?

How much do you know about fluorescent lighting?

3. An indirect question takes a period, not a question-mark. (*Note:*

An indirect question may be construed as a question that has become a part of a declaratory sentence, thereby assuming the form of a statement rather than that of an interrogation.)

She asked whether his health had improved.

I want to know when you are going to visit your parents.

John asked if he might go with us on the hike.

The sales-manager has asked me how you are getting along with your new responsibilities.

I can't imagine why he gave up such a lucrative practice.

He wanted to know how he could reduce the annual interest.

To discuss the question as to which of these two men is better qualified for the job is a waste of time.

4. When a sentence is interrogative in form, but actually is imperative in sense, suggesting that some definite action be taken, it usually ends with a period rather than a question-mark.

In reference to your offer to forward material about the Lithographic Artists' Association, will you please send me the data you have available.

Will you please send me your informative booklet on Thrift Mortgages.

PROOFREADING AND COPY-PREPARATION

If your offer is still in effect, will you please send me one silver-plated salad bowl.

May I take this opportunity of thanking you for your splendid co-operation.

5. A statement that is technically declarative but whose form becomes interrogative by inflection (tone of voice) takes a question-mark.

Sure you are going along?

You don't believe it?

In your opinion, this is a reasonable offer?

She a good actress?

He's a millionaire?

6. The part of a sentence that is a direct question, whether it is quoted or not, should take a question-mark.

"Is it all right to ship the goods next Monday?" I asked.

Suddenly, they cried out, "How much longer must we wait?"

"Why don't you listen to me," she cried dejectedly, "as you did when you first began to work for me?"

How shall I make the most of my leisure time? is a question of vital concern to many persons.

The timeliness of his theme — *How Shall We Arrive at a Just Peace?* — drew an immense audience last Sunday.

Our committee has decided on the next subject for discussion, namely, Is a United States of Europe to Emerge from the War?

Ask yourself this question: Why are Manson love-seats so popular with New Yorkers?

7. Where two or more interrogative phrases or clauses are closely connected, the question-mark should be placed at the end of the sentence.

Where will we find a Henry Ward Beecher, and a Plymouth Church, and a vibrant congregation, to discuss these grave issues?

Wasn't Henry Clay a poor boy, and Andrew Jackson, and Daniel Webster?

Why this change, this rancor, this dissension?

Upon which side will the Democratic Party fight — upon the side of the idle holders of capital, or upon the side of the underprivileged?

8. Where phrases or clauses are important enough to be considered as separate interrogations, a question-mark should be placed after each of them.

What do you think now of his self-proclaimed honor? his boasted integrity? his *upright* character?

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Is it necessary to remind you of the fate of Caesar? of Cleopatra? of Hannibal? of Napoleon?

Can the President, without adequate help, carry this stupendous burden? or you? or anyone else?

What is the meaning of this demonstration? of these threats? of this unseemly conduct?

9. Where an entire sentence consists of a direct question and the last few words are enclosed by quotation-marks, the question-mark should be placed on the outside of the end-quote.

If you were convinced that Rex is a vicious dog, would you be willing to have him destroyed, or otherwise "taken care of"?

Have you ever read Dale Carnegie's book, "How to Win Friends and Influence People"?

In what magazine did you see *Look's* constructive and patriotic advertisement, "Toward the Future"?

Are you prepared to take your rightful place in this "changing world"?

Would you like to receive a frank statement about "Mutual Insurance"?

10. Where the first word of a sentence begins an interrogation, and the last few words enclosed by quotation-marks are also an interrogation, only one question-mark should be used on the outside of the end-quotes.

Wrong: Did you read last month's leading article, "What's in a Banker's Name"?

Right: Did you read last month's leading article, "What's in a Banker's Name"?

Wrong: Have you seen the Berkshire Mutual Insurance Company's latest advertisement, "Do You Judge an Insurance Company by Its Age"?

Right: Have you seen the Berkshire Mutual Insurance Company's latest advertisement, "Do You Judge an Insurance Company by Its Age"?

Wrong: Can you answer correctly the following question, "When did Rome cease to exist as an empire"?

Right: Can you answer correctly the following question, "When did Rome cease to exist as an empire"?

11. A question-mark within parentheses indicates that the preceding figure, word or fact is doubtful, inaccurate or spurious.

It is said that Chaucer was born in London in 1328 (?).

Dr. Cook discovered (?) the North Pole in 1912.

Tiny (?) Martin is six feet tall and weighs 295 pounds.

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The blind (?) beggar, upon promise of a suspended sentence, admitted that his sight was normal.

Philip II, father of Alexander the Great, 382(?)—336 B.C., was assassinated just as he was about to invade the Persian empire.

12. The question-mark is placed in the margin of a galley-proof or page-proof by the proofreader or copy-preparer to indicate to the author that something is questionable or that a proposed change has been made.

As the airplane crashed, the boy on the bicycle quickly turned around and peddled pedaled / ?
to the scene of the disaster.

The Exclamation-mark

The exclamation-mark, or exclamation-point (!), usually is placed after an interjection, after a sentence or phrase of assertion, command or wish, and after a direct or indirect question which indicates strong feeling or forceful utterance.

As the line of demarcation between an exclamation and a question is often finely drawn, it is necessary to define an exclamation and its various shades of utterance. An exclamation is (a) a loud or abrupt call, (b) a cry of grief, pity, anger, or delight, (c) an expression of joy, regret, or keen disappointment, (d) a prayer or an appeal, (e) a word or phrase attracting another's attention, (f) a vehement protest against injustice, (g) a sudden burst of hysterical emotion, and (h) an expression of mockery, satire, or sarcasm.

a. A loud or abrupt call:

"Help! Murder! Police!"—sharp cries pierced the stillness.

"Oh! O God! Save me!"—the loud entreaties seemed to come from the adjoining room.

b. A cry of grief, pity, anger, or delight:

a. *Grief*: O Mother dear! how can we bear our terrible loss!
b. *Pity*: Poor fellow! how you are suffering!

c. *Anger*: You dirty scoundrel! I'll get even with you if it takes me a lifetime.

d. *Delight*: Gee, that's great! wonderful! marvelous!

c. An expression of joy, regret, or keen disappointment:

a. *Joy*: Oh, Pops! oh, Mom! You've been so wonderful. I just want to cry.

b. *Regret*: Agnes, sweet. I'm so sorry! so truly sorry I could not come! — really I am.

c. *Keen disappointment*: What shall I do! Everything has gone wrong! Four years' hard work a total loss.

MODERN PUNCTUATION

d. A prayer or an appeal:

a. *Prayer*: Lord God of Hosts, be with us yet,
Lest we forget! lest we forget!

b. *Appeal*: Oh, my brothers! Oh, my sisters! — let us be reconciled.

e. A word or phrase attracting another's attention:

Hello, there! Hello! Is anyone home?

Hey, Mister! your dog is lost.

Look out, there! you'll get hurt.

f. A vehement protest against injustice:

Oh, that one might plead for a man with God, as a man pleads
for his neighbor!

Cursed be the ground on which brave boys were slaughtered!
Sterile, and set apart, let it forever be!

g. A sudden burst of hysterical emotion:

Leave me alone! Don't torture me! I can't stand it any longer!
— this was the sensational climax of a ten-hour cross-examination.

Her calmness was suddenly broken by a piercing O God! O God!
O God! — a hysteria that could not be restrained.

h. An expression of mockery, satire, or sarcasm:

So honest! so exemplary! — you convicted thief.

This gentleman! this leader in social service! stands before you
branded as a cheap and petty grafted.

How even-tempered! Angry all the time.

A doctor! He looks more like a truck-driver.

1. A sentence that is definitely exclamatory and that is preceded by an interrogative pronoun or adverb should end with an exclamation-mark.

(Note: A few interrogative adverbs are *how*, *where*, *whence*, *whither*, *wherever*, *wherefore*, and *why*. The interrogative pronouns are *who*, *whose*, *whom*, *which*, *what*.)

How sweet the moonlight rests upon the lake!

Whence came you, thou innocent babe!

Who touches a hair on yon gray head dies like a dog!

Why, Oh, why, must our children carry on our bitterness!

Where is the man who doesn't appreciate an extra-clean shave!

How hard it is to say in print what one feels!

2. Where a sentence is technically a question but in intent an exclamation, the end-point should be an exclamation-mark.

Isn't it great to be an American!

If there's anything cooler than these sweaters, lead us to them!

What's more wonderful than May in West Milford Township!

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Who can forget next Thursday's One-Day Furniture Sale!
Why must children read trashy comic magazines!

3. Occasionally, the emphasizing of emotion or surprise or the accentuating of satire or ridicule is accomplished by the use of more than one exclamation-mark.

Money! Money!! Money!!! is the constant cry of governmental taxing agencies.

His Honor!! What mockery!

Never! Never!! Never!!! will I subscribe to such subversive teachings.

O-o-o-oh! — o-o-o-oh!! — o-o-o-oh!!! — o-o-o-o-h!!!! moaned the foghorn incessantly throughout the night.

4. Where an entire sentence is an exclamation and only the end words are enclosed by quotation-marks, the exclamation-mark should go after the end-quotes.

My, what delicious "frozen custard"!

Please, Mary, don't call me "Toots"!

What peculiar names — a river called "Y," and a city named "U"!

The Apostrophe

One of the main uses of the apostrophe (') is to show possession. This factor should be considered carefully. *The apostrophe alone is the sign of possession, and not the letter that follows it.* The purpose of having the letter *s* precede or follow the apostrophe is to distinguish between the *SINGULAR* possessive and the *PLURAL* possessive, except in the case of an irregular plural such as *man, men*, when the plural is formed by adding '*s*', not '*s'*.

Let us take the word *animal* for the purpose of illustration. By adding onto this word the apostrophe and *s* ('*s*'), we get *animal's*, which is *SINGULAR* possessive. When the apostrophe goes after the *s* (*s'*), the form is *PLURAL* possessive: *animals'*.

Singular Possessive

The animal's cage has been made obsolete by substituting large open-air pits. (Here we refer specifically to a cage belonging to *one* animal.)

Plural Possessive

The animals' cages have been made obsolete by substituting large open-air pits. (Here we refer to several animals to whom *several* cages belong.)

The difference between the singular possessive and the plural possessive is indicated by the difference in the position of the apostrophe — whether *before* or *after* the *s*.

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In the case of irregular plurals, which end in letters other than *s* (such as *man, men; woman, women; ox, oxen*), both the singular and plural possessives are formed by placing the apostrophe before the *s*, as *man's, men's; woman's, women's; ox's, oxen's*. This deviation is quite logical when it is borne in mind that the apostrophe is in its natural position when it is placed immediately *after the last letter of the irregular plural.*

There are other important uses for the apostrophe which are treated comprehensively in the following pages. Among these uses are (a) indicating the omission of one or more letters or figures; (b) the denoting of plurals of figures, letters or symbols; (c) the ending quote-marks of a quotation; (d) showing the contraction of a word; and (e) taking the place of single letters at the beginning and end of words in dialect.

1. Every regular noun in the singular number ending with the apostrophe and *s* ('*s*) is singular possessive.

The battalion's maneuvers took place this afternoon.
Birmingham's steel output rose fifteen per cent.
The besieged's resistance gradually grew weaker.
His beneficiary's claims were investigated.
Her daughter's desire is to be a journalist.
The bazaar's financial success is assured.

2. Every regular noun in the plural number ending with *s* and apostrophe ('*s*) is plural possessive.

The defenders' pleas of not guilty were accepted by the Court.
His various brokers' commissions averaged about three per cent.
The commodities' fluctuations caused huge losses.
Fakers' methods were minutely described.
The impresarios' opinions of the girls' voices were enthusiastic.
The Hindus' testimony seemed conclusive.
A test of the two naphthas' ingredients proved that they were not up to standard.
The peddlers' packs contained numerous household items.

3. The plural possessive of an irregular plural is indicated by the ending ('*s*), not (*s'*). Note: An irregular plural ends in any letter other than *s*.

Wrong: New York City Federation of Womens' Clubs.
Right: New York City Federation of Women's Clubs.
Wrong: The oxens' loads were very heavy.
Right: The oxen's loads were very heavy.
Wrong: The swines' grunts amused the children.
Right: The swine's grunts amused the children.

PROOFREADING AND COPY-PREPARATION

Note: The following list of irregular plurals, together with their singular form, may be useful. In some of these words there is no distinction in spelling between the singular and the plural:

| <i>Singular</i> | <i>Plural</i> | <i>Singular</i> | <i>Plural</i> |
|-----------------|---------------|-----------------|---------------|
| <i>Form</i> | <i>Form</i> | <i>Form</i> | <i>Form</i> |
| alumna | alumnae | menhaden | menhaden |
| alumnus | alumni | moose | moose |
| bacterium | bacteria | mouse | mice |
| bison | bison | perch | perch |
| brother | brethren | phenomenon | phenomena |
| child | children | pickerel | pickerel |
| criterion | criteria | plaice | plaice |
| datum | data | reindeer | reindeer |
| deer | deer | salmon | salmon |
| dilettante | dilettanti | shad | shad |
| foot | feet | sheep | sheep |
| goose | geese | stratum | strata |
| grayling | grayling | swine | swine |
| grouse | grouse | tooth | teeth |
| hose | hose | trout | trout |
| man | men | vermin | vermin |

4. The singular possessive of a proper noun ending in *s* or *x* is formed by adding an apostrophe and *s*.

Lewis's expedition was the first of its kind.

Erasmus's knowledge humanized letters.

Texas's independence was achieved in 1836.

Congress's powers are defined in the Constitution.

Cox's name came before the convention.

Note: It should be borne in mind that authorities do not all agree that proper nouns ending in *s* should indicate the singular possessive by adding an apostrophe and *s*. For this reason, the use of the apostrophe only has been adopted by many newspapers, magazines, publishers and printers, as shown:

Keats' and Burns' poetry exemplifies two contrasting styles.

Demosthenes' self-training made him a superlative orator.

Sophocles' tragedies are works of genius.

This writer advocates the retention of the apostrophe and *s* ('*s*) after nouns ending in *s*, with the following exceptions:

4a. Do not use the apostrophe and *s* after a noun ending in *s* or double *s* when the following word begins with an *s*.

MODERN PUNCTUATION

Wrong: Simms's success was assured.

Right: Simms' success was assured.

Wrong: The *Times's* supplement contained thirty-two pages.

Right: The *Times'* supplement contained thirty-two pages.

Wrong: The class's superiority was definitely proved.

Right: The class' superiority was definitely proved.

Wrong: Our patroness's simple manners won their esteem.

Right: Our patroness' simple manners won their esteem.

- 4b. The apostrophe and *s* should not be used after a word of more than two syllables ending in *s*.

Wrong: Massachusetts's culture dates back to the days of the Puritans.

Right: Massachusetts' culture dates back to the days of the Puritans.

Wrong: Cervantes's great classic has been translated into many languages.

Right: Cervantes' great classic has been translated into many languages.

Wrong: Sophocles's plays are immortal.

Right: Sophocles' plays are immortal.

Wrong: Demosthenes's oratory was incomparable.

Right: Demosthenes' oratory was incomparable.

- 4c. The *s* should not be added after the apostrophe in such words as *Jesus, conscience, goodness, righteousness, happiness* and *appearance*.

It is for Jesus' sake

For conscience' sake

For goodness' sake

For righteousness' cause

For happiness' sake

You must do it for appearance' sake.

5. Joint possession in a compound firm name not ending in *s* is indicated by adding an apostrophe and *s* to the last element.

Sears, Roebuck's stores are located in many cities.

Park and Tilford's candies are moderate in price.

Devlin, Dexter & Wyatt's standards of construction are very high.

Note: When the last element of a firm name ends in *s* or double *s*, only the apostrophe is used to show possession, as:

Davis and Williams' stock operations have affected the market.

Murphy, Smith & Harss' activities have continued unabated for several months.

PROOFREADING AND COPY-PREPARATION

6. The possessive is indicated by adding the apostrophe and *s* to indefinite pronouns. (The indefinite pronouns are *one*, *someone*, *somebody*, *anyone*, *anybody*, *everyone*, *everybody*, *nobody*, *either one*, *neither one*, *another*, *each other*, and *one another*.)

It was somebody's responsibility.

Everyone's help is required urgently.

We must protect one another's interests.

Note: The personal pronouns *his*, *hers*, *its*, *yours*, *ours*, and *theirs* do not take an apostrophe.

Wrong: It is your's entirely.

Right: It is yours entirely.

Wrong: It's effect is quite injurious.

Right: Its effect is quite injurious.

Note: The word *else*, when preceded by an indefinite pronoun, indicates possession by the ending '*s*: *someone else's*, *somebody else's*, *anyone else's*, *anybody else's*, *everyone else's*, *everybody else's*, *nobody else's*:

Wrong: It was someone's else responsibility.

Right: It was someone else's responsibility.

Wrong: They thought of everyone's else idea but their own.

Right: They thought of everyone else's idea but their own.

7. The apostrophe is often omitted in names of firms, schools, societies and organizations where the possessive case is only nominally implied.
(Note: This style is purely arbitrary, and may be considered as inconsistent with the rules for the use of the apostrophe.)

Actors Equity Association
American Bankers Corporation
Citizens Protective Union
Doctors Cooperative Hospital
Drovers Bank of Boston

Merchants and Drovers Club
Peoples Bank of Akron
Printers Insurance Company
Stationers Institute
Teachers Institute of Canton

8. The apostrophe is used to show the omission of one or more letters or figures:

In a name, part of which is *Mac* or *Mc*, occurring in a heading:

SIR JOHN M'KENZIE
JOHN B. M'MASTER

WILLIAM M'KINLEY
HERMON A. M'NEIL

In contractions and where the first or last letter has been omitted:

an' (and)

'em (them)

'cause (because)

'gainst (against)

doesn't (does not)

I'll (I will)

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| | |
|-----------------------|-------------------|
| it'll (it will) | rainin' (raining) |
| it's (it is) | 'round (around) |
| I've (I have) | sayin' (saying) |
| m'f'g (manufacturing) | she's (she is) |
| 'mid (amid) | 'scape (escape) |
| 'midst (amidst) | sec'y (secretary) |
| nat'l (national) | 'twas (it was) |
| ne'er (never) | 'twill (it will) |
| nothin' (nothing) | 'twixt (betwixt) |

In dates where the first two numbers have been omitted:

| | |
|------------|------------|
| '98 (1898) | '33 (1933) |
| '77 (1877) | '49 (1849) |
| '18 (1918) | '26 (1926) |

The Spanish-American War began in '98.

He was a member of the graduating class of '77.

Mr. Roosevelt was inaugurated in '33.

The Gold Rush occurred in '49.

Smith served as governor in 1918, '22, '24, and '26.

9. The apostrophe and *s* are used to indicate the plurals of figures, letters, or words.

It's difficult to distinguish between his *6*'s and *o*'s.

Cancel the *8*'s and the *4*'s.

Please deliver to us fifty *2*-by-*4*'s.

The roll of bills consisted of *50*'s and *100*'s.

A good rule for longhand writers is: dot your *i*'s, cross your *t*'s, overstroke your *n*'s and understroke your *u*'s.

There are two *l*'s, two *j*'s, and two *e*'s in Tallahassee.

His writing consists of too many *and*'s and *very*'s.

He surely knows his *A B C*'s.

The capital letters that extend below the shoulder of the type are the *Q*'s and *J*'s.

Note: The apostrophe should never be used to indicate the plurals of proper names.

Wrong

The Browns'
The Campbells'
The Corteses'
The Davises'
The Douglasses'
The Joneses'

Right

The Browns
The Campbells
The Corteses
The Davises
The Douglasses
The Joneses

The Browns have been invited to the annual banquet.

The Davises are a fine family.

The Douglasses are of Scotch descent.

PROOFREADING AND COPY-PREPARATION

Note: The apostrophe is used in the following abbreviations:

O.K.'d O.K.'ing

The Period

The main grammatical purpose of a period (.) is to mark the end of a sentence that is not exclamatory or interrogative. A sentence should never end with a period unless it expresses a complete thought, actual or implied. A sentence may consist of one word if it is a condensation of a complete thought. For instance, in the following example:

Q. Were you present at the inquest?

A. Yes.

the word *yes* expresses a complete thought because the witness implied the following:

Yes, I was present at the inquest.

which is a complete declarative sentence. An imperative sentence, which is a command, an entreaty or a request, should not be confused with an interrogatory or an exclamatory sentence, ending respectively with a question-mark or an exclamation-mark.

1. A period should be placed at the end of every declarative or imperative sentence.

DECLARATIVE

I won't be home until quite late tonight.

Tomorrow, at 12 o'clock, the note is due.

By the standards of his day, he was a turncoat.

His two boys attended private schools.

This book has been a best seller for the past year.

He is employed by the largest retail store in Boston.

IMPERATIVE

Please pass the sugar.

Be a good citizen.

Hurry up, Frank, or you'll miss the train.

Go to the principal's office at once.

Pay as little as \$5 a month, or 17 cents a day.

Take along a box of Schrafft's Assorted.

Know your golf rules.

Fly direct to Chicago by United Air Lines.

2. Where a sentence consists partly of an interrogation or an exclamation, followed by a declarative statement, the closing point should be a period.

"When are you going to attend a meeting?" he asked.

"Nonsense!" he cried laughingly.

"Where has she gone?" he asked me as soon as I woke up.

"Don't you see? don't you see?" he shouted.

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3. An indirect question, which is really a statement, takes a period at the end.

He then asked me what I intended to do about the matter.

She wanted to know what secret power enabled him to attract so many friends.

The book explained why life on the sea tempted him to run away from home.

4. Advertising testimonials in the form of incomplete sentences end with a period.

"An epic of vital national significance." — *Los Angeles Times*.

"A record of a life a man can be proud he has lived." — *New York Times Book Review*.

"As lusty and absorbing a yarn as one could ask." — *Philadelphia Inquirer*.

"A full-bodied and painstaking picture of this extraordinary Briton." — *The Minneapolis Tribune*.

5. A period is placed at the end of an abbreviation or contraction.

Proper Names: Fredk., Benj., Wm., Geo., Jos.

Days of the Week: Sun., Mon., Tues., Wed., Thurs., Fri., Sat.

Months of the Year: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec. Ma., Ju., Jul. (in very narrow measures).

Titles: Mr., Mrs., Messrs., M., Mlle., Mad., Capt., Col., Maj., Lieut., Com., Esq.

Latin Terms: i.e., e.g., viz., ibid., id.

States: Ala., Conn., Del., Fla., Ga., Ill.

Dimensions: ft., in., yd.

Measure: pt., qt., gal., cwt., lb.

6. A period precedes a decimal fraction or is used to separate whole numbers from decimals in a single expression.

| | |
|---------------|-----------|
| 4.80 per cent | 0.22 inch |
| 1.25 meters | \$678.82 |
| 5.270 feet | 83.10 |
| 58.486 yards | 0.50 |

7. Where a sidehead is followed by a dash, the period may precede the dash.

INTAPRINT. — The first one is the invention of William J. Wilkinson, introduced in 1933 as Intaprint.

8. The period is placed after Arabic numbers introducing groups or lists in sequence.

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This purchasing of the fewer grades in larger-quantity lots will enable the advertiser:

1. To secure the same paper quality at a much lower price.
2. To obtain a much higher quality at the same price.
3. To secure a slightly higher quality at a slightly lower price.

9. Periods, as well as asterisks (stars), are used to indicate an ellipsis.

(*Note:* Where an ellipsis occurs within a sentence, the style should be three periods equally spaced. Where the ellipsis occurs at the end of the sentence, the style should be a period ending the sentence, followed by three periods equally spaced.)

We can assure you of first-quality merchandise . . . and of our whole-hearted co-operation.

We know, for instance, that the Vitamin D content in the egg yolk can be regulated. . . . This is Nature's way of providing a means of depositing Vitamin D for human consumption.

Note: The period is to be omitted in the following instances—

a. After Roman numerals used as ordinals:

Edward VII was the grandfather of the Duke of Windsor.

Louis XVI was executed in 1793.

Marshall Field II was the son of the famous Chicago merchant.

Valkyrie III is the name of an ocean-going yacht.

b. After Roman numerals used as cardinals:

CHAPTER V

PART II, SECTION 3

GRADES II-VI

ACT I, SCENE 5

BOOK II

VOL. I

PLATE II

ARTICLE VI

c. After a centered head:

BANKS AND THE GOLD PROBLEM

d. After a flush line in a contents-page:

IX — APPLICATIONS FOR POSITIONS 156

e. After a running head:

ENGLISH LITERARY PERIODICALS 102

f. After letters used as symbols for some indefinite name:

A receives one-fifth; B, three-fifths; and C, one-fifth.

He identified himself as Mr. A from Buffalo.

g. After percentage rate and symbol for page size:

ten per cent, 8vo, 12mo, 16mo

h. After dollar denominations in figures:

\$50 \$100 \$150 \$500 \$1,000

i. After explanatory matter set under leaders or rules:

.....
Name (Print Legibly)

.....
Address

.....
Position Held

The Quotation-marks

Quotation-marks (" " | ' ') in crude form were in use during the Incunabula period of printing; they are, however, definitely identified with Guillaume Morel, King's Printer of Paris, whose books, printed about 1557, contained these marks contrived wholly of commas.* When English printers began to use quotation-marks, they inaugurated the style of inverting two commas for the beginning and using two apostrophes for the ending of the quotation — the same style that is now universal in the United States and other English-speaking countries.

It is an interesting fact that the Bible, despite its great amount of conversation recorded by many speakers, contains no quotation-marks. Note the clarity and typographic simplicity of the following verses, without quotation-marks, from the Bible (Revised Version), Genesis, 27:18, 19.

And he (Jacob) came unto his father, and said, My father:
and he said, Here am I; who art thou, my son?

And Jacob said unto his father, I am Esau thy first born; I have
done according as thou badest me: arise, I pray thee, sit and eat
of my venison, that thy soul may bless me.

The modern tendency is to conform to the basic principles of simplicity in the use of quotation-marks. Sayings from the classic writers are usually not quoted; long quotations are indented or made a size smaller, and lengthy speeches are no longer fenced in by quotes. However, quotation-marks have established a definite place in classic, technical and advertising literature, the rules of which are herein explained and illustrated.

I. **Where a direct quotation is preceded by the name of the person or publication accredited, it should be enclosed in quotation-marks.**

The President declared: "This can be done; it must be done; it will be done."

*Theodore Low De Vinne, *The Practice of Typography: Correct Composition* (New York: The Century Co., 1904), p. 209.

PROOFREADING AND COPY-PREPARATION

Freda Kirchwey (in the *Nation*): "The people feel that in these days the safest policy is the boldest. They want no hesitation, and most of all they want firm action."

Jill screamed on: "I said morally, Truedale, not legally! Isn't that the way you argued us all into the equity settlement?"

From the *New York Post*: "The famous novel by James Hilton, *Random Harvest*, will be made into a motion picture by Metro-Goldwyn-Mayer, the studio that produced *Goodbye, Mr. Chips!*"

2. Where a quotation is interrupted by words that are not quoted, each portion of the interrupted quotation is enclosed within quotation-marks.

"I myself," said Mr. Nelthorp, "sheltered an RAF pilot in my home for a week."

"Surely a man of your uncanny perception," wrote Burt, "knows what is happening right now."

"All freedom," he stated, "depends on freedom of the seas. All of American history," the President continued solemnly, "has been inevitably tied up with those words, *Freedom of the Seas.*"

3. Where a quotation or part of a quotation is incorporated grammatically into the body of a sentence, the first word following the opening quotes is not capitalized unless it is a proper noun.

The editor of *Kitchen Chemistry* called these data the "ten commandments for kitchen chemists."

How true is the adage that "no one knows the weight of another's burden."

When asked if he needed any more money, he stated that "enough is as good as a feast."

He gave up drinking because he realized that "Bacchus hath drowned more men than Neptune."

4. Words used in an arbitrary or an unusual way, slang expressions, and coined terms may be enclosed in quotation-marks.

John Barrymore played the part of a "ham" actor.

The rival groups in that graft-ridden community finally got together and made what they called a "gentlemen's agreement."

That brass-knuckle mob stated that they had been hired as "stabilizers" of the dyeing industry.

When the police broke into the desperado's room, they found four cans of "soup" (nitroglycerine) and a collection of "rods" (revolvers).

The average manager in that industry is not an estimator, but a "guesstimator."

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5. With the exception of the period and comma, which always are inside of the end-quotes (and the semicolon, which always is outside of the end-quotes), the other punctuation-marks should be placed inside of the end-quotes if the marks are a part of the matter quoted.

The captain answered: "I believe the ship will dock on time."

"Pi," "distribution," and "furniture" are composing-room terms.

The fireman on the ladder yelled to the distracted girl, "Don't jump! Don't jump!"

What a giant of a man is "Tiny"!

Did you know that nineteenth-century journalism produced many "Walter Winchells"?

Guiltily he asked, "Am I my brother's keeper?"

He spoke of the "shroud and the mattock"; and dramatically depicted the "darkness and the deep damp vault."

"Each man makes his own stature"; virtue alone outbuilds the Pyramids.

6. Reference-marks or reference-numbers should always be placed outside of the end-quotes whether they are double or single and double.

His book is appropriately titled, "Analyzing Farmers' Financial Statements."*

"This law applies specifically to the apportionment of 'death taxes.'"²

The question they considered carefully was: "Is There Enough Available Insurance Protection for 'Commercial Banks'?"*

President Roosevelt urged everyone to observe *I am an American Day* "in recognition of our citizens who have attained their majority. . . ."⁴

7. Where a statement consisting of several paragraphs, or a poem of several stanzas, is quoted, the quote-marks should precede the first word of each paragraph or stanza, and the end-quotes should follow the last word of the final paragraph or stanza.

"For each and every joyful thing,
For twilight swallows on the wing,
For all that nest and all that sing —

"For fountains cool that laugh and leap,
For rivers running to the deep,
For happy, care-forgetting sleep —

"For bounty springing from the sod,
For every step by beauty trod —
For each dear gift of joy, thank God!"

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Charles Sandburg wrote:

"I love you for what you are, but I love you yet more for what you are going to be.

"I love you not so much for your realities as for your ideals.

"Not always shall you be what you are now.

"You are going forward toward something great. I am on the way with you, and therefore I love you."

8. Where a quotation occurs within a quotation, the matter should be enclosed by single quote-marks. If another quotation is inserted within the one enclosed by single quotes, it changes back again to double quote-marks.

"And finally, in 1787, one of the declared objects for ordaining and establishing the Constitution was 'to form a more perfect Union.'

"To him a palace, a statue, or a costly book has an alien and forbidding air, much like a gay equipage, and seems to say, 'Who are you, Sir?'

"A definition of democracy, written long ago, is just as pertinent today. It does not mean 'I'm as good as "you are"'; it does mean 'You're as good as "I am."'"

9. The titles of poems, pictures, operas, popular songs, plays, books, chapters and speeches may be enclosed within quotation-marks. (Note: Newspapers, as a rule, do not quote names of characters in plays or books, or the titles of newspapers, magazines, almanacs, annuals, dictionaries, encyclopedias, gazetteers, corporation-guides and manuals; nor publications such as the Social Register, Blue Book or Who's Who in America.)

The poem "The Great Lover," by Rupert Brooke, was rendered with distinction.

At the Metropolitan on Wednesday night, Werrenrath sang the "Evening Star" from "Tannhäuser."

A plaintive song that has been well received by radio audiences is "My Sister and I."

One of Broadway's most successful plays is "Lady in the Dark."

A best seller throughout the country is Erich Maria Remarque's tale of postwar refugees, "Flotsam."

Lincoln's speech "On His Nomination to the United States Senate" was delivered on June 16, 1858.

The most informative chapter in the book is "How to Interest People."

10. Where a quotation is indented or reduced one size from its introductory matter, no quotation-marks are used. (Note: This, of course, does not apply to quotations within the indented or smaller-sized text.)

MODERN PUNCTUATION

The *Victor Record Catalog* has the following to say about Lawrence Tibbett:

When Mr. Tibbett was seventeen, his voice was discovered by Joseph Dupuy in a school theatrical performance. After his arrival in New York, he was engaged by the Metropolitan Company. His voice is rich, powerful and marvelously expressive.

James C. Fernald, in *Expressive English*, says:

The tradition has been handed down "never to end a sentence with a preposition." The English schoolboys paraphrased this rule into "Never use a preposition to end a sentence *with*."

The Hyphen

The hyphen (-) is actually a short dash, taking up approximately one-third the width of the em body. It has two primary uses, namely, the joining of two or more words (compounding), and the division of words into syllables (syllabication).

Funk & Wagnalls' *New Standard Dictionary* and G. & C. Merriam Company's *Webster's New International Dictionary* — the two principal dictionaries published in the United States — differ in the style of hyphen used. *Webster's* uses a short, light hyphen (-) for syllabinating, and a longer and bolder hyphen (=) for compounding. The *Standard*, however, uses a regular hyphen (-) for syllabinating, and a double hyphen (=) for compounding. (In addition to the following rules, the reader is referred to pages 139 and 140; to Chapter Seven, *Compounding of English Words*, and to Chapter Eleven, *Division of Words into Syllables*, for a more extended treatment of the hyphen.)

1. The hyphen (-) or (=) is used to join two or more words in the form of a compound. (*Note:* Because of typographic limitations, virtually all publications, with the exception of dictionaries, use the regular one-third-to-the-em hyphen to indicate both syllabication and compounding. *For the same reason, the regular hyphen has been used throughout this book.*)

| | | |
|---------------|-------------|--------------|
| able-bodied | ex-governor | ill-mannered |
| big-leaguer | green-eyed | knee-jointed |
| court-martial | half-baked | long-legged |

2. The hyphen is used in dictionaries and style-books to show the syllables of words.

| | | |
|------------------|------------------------|---------------------|
| ad-ap-ta'tion | cel'lū-lar | com-bin'a-to-ry |
| ad-ju-di-ca'tion | cem-e-te'ri-al | dis-tin'guish-a-ble |
| brag-ga-do'ci-an | cir-cum-stan-ti-a'tion | ex-clam'a-to-ry |

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3. Where a prefix ends in a vowel, and the word with which it unites begins with the same vowel, a hyphen is placed between the prefix and the following word.

| | | |
|--------------|-------------|---------------|
| co-operation | co-oblige | pre-existence |
| co-ordinate | pre-eminent | re-establish |

4. Where the meaning of one word must be distinguished from another similarly spelled, and including the same prefix, a hyphen is placed between the prefix and the following word.

| | | |
|---------------------------------|---|--|
| recover (to get well) | re-cover (to place a second cover on, say, furniture) | |
| remark (a saying) | | |
| re-mark (to mark up copy again) | | |

5. The hyphen is used between a prefix and a proper noun.

| | | |
|----------------|---------------|--------------|
| ante-Christian | neo-Platonism | pre-American |
| ante-Carlyle | non-Baptist | pro-English |

6. The hyphen is used between the prefix *a* and a verbal noun.

| | | |
|-----------|-----------|-----------|
| a-crying | a-riding | a-singing |
| a-hunting | a-milking | a-walking |

- 7a. The hyphen (also the en dash) is used between figures to take the place of the preposition

| | | |
|-----------|--------|--|
| 1215-1300 | 64-66 | |
| 1776-81 | 1900-1 | |

- 7b. The hyphen also separates sets of figures of a whole number at the end of a line.

| | | |
|---------------------|---|--|
| due 569,-
682.25 | to defendant \$20,000-
000 with costs. | |
|---------------------|---|--|

8. The hyphen is used between the letters of a word for emphasis.

“Thomson is the name — T-h-o-m-s-o-n!”

“The number is eleven — e-l-e-v-e-n.”

9. The effect of a halting expression or stuttering is shown by hyphens.

“Say-er-oh-ahem. Dash it — can’t think of your name.”

“O-o-o — o-o-o-o!” she sobbed deeply.

“S-s-s-ay, Mi-i-s-s-s-t-err!” he finally blurted out.

The Brace

While the brace { is not a punctuation-mark, it is included in this chapter because it is as essential typographically as the marks of punctuation are grammatically. The function of the brace is to consolidate groups of words or figures in order to eliminate the necessity of repetition. The brace is used in textbooks of grammar and mathematics, in legal printing, and to a great extent in commercial literature.

MODERN PUNCTUATION

1. The brace is used to connect a group of names or items that are all related to one place, object or description.

| | | | |
|---------------|---|---|--|
| Correct: | { | Keep it up; you are doing well | |
| | | or | |
| Exposition by | { | Keep it up. You are doing well | |
| | | Phrasal
Clausal
Simple | MODIFIERS |
| Bay Colt | { | Enumeration
Position
Circumstances
Processes
Characters | |
| | | Imp. Cohort
Rail On..... | Grand Parade
Tetrabazia
On Watch
Grudge |

2. The brace is used in legal documents to enclose matter referring to names of state and city followed by *ss*, and in side-panels.

State of New York County of New York { ss.

In the Matter of the Estate of { No.....
..... Creditor's
Deceased Claim

The Ellipsis

The ellipsis or elision (*** or ...), composed of asterisks (stars) or periods, denotes the omission of words, sentences or paragraphs. The ellipsis for one or more words or one or more sentences is three stars or three periods as shown above. If one or more paragraphs have been omitted, the ellipsis is three, five or seven stars or periods, centered, depending on the width of the line, or an entire line of stars or periods.

1. Where part of a word has been omitted, the usual style of ellipsis is a 2-em or 3-em dash.

It is with a deep feeling of pride and pleasure that we offer the services of the world famous Miss —.

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Dear Mr.—

I am taking the liberty of writing to you, hoping you will be able to find a boy or girl who will correspond with me.

2. Three stars or three periods indicate that one or more words or one or more sentences have been omitted. (Note: Where an omission occurs between two sentences, the first sentence should end with a period, then followed by three stars or periods evenly spaced.)

a. An ellipsis beginning a sentence:

“... But writers go on forever.” Among the thousands of authors that I have known, I have found this adage to be unfailingly true.

b. An ellipsis within the sentence:

His staggering ability to manage every phase of his business, . . . his tireless industry, . . . marked him as one of the great executives of his day.

c. An ellipsis at the end of a sentence.

To live on in our offspring is the only way to achieve immortality. * * *

d. An ellipsis between two sentences:

It was nearly 12 o'clock when a guard called out to me in a loud voice. * * * I was escorted into the prison lobby.

3. Three, five, or seven stars or periods, depending on the width of the line (or a line of stars or periods), indicate the omission of one or more paragraphs.

a. Three stars or periods, centered, is the usual style of ellipsis used by newspapers:

“I sent three blind kids to school in Missouri. I paid for two kids out at the Institute.

* * *

“Then one day I saw two kids fighting at the Institute. One little kid knocked the other one out.”

b. The ellipsis of five stars is used in text wider than that of a newspaper column:

MODERN PUNCTUATION

The most important contribution to the knowledge of punctuation was made by Aldus Manutius, a famous Venetian printer and publisher of the sixteenth century.

* * * * *

In the writings of the very early times the words were run together continuously, no marks whatever being used to designate a pause or emphasis.

c. The ellipsis of seven stars or periods is used in book work where the page is of average width:

Men understand one another so imperfectly because they live always by different emotions. And when they feel similar emotions simultaneously, then and then only do they understand one another.

.

Emotions are the stained-glass windows of the soul; colored glasses through which the soul looks at the world.

d. Another style of ellipsis is a full line of stars or periods, up to about twelve in number, spaced equally apart.

Severe shall be the brutal coachman's change,
Doomed as a hackney horse the town to range;

.
Carmen transformed, the groaning load shall draw,
Whom other tyrants with the lash shall awe.

CHAPTER IX

Capitalization

If only it were possible to reach an agreement on what *is* a proper noun or a proper adjective, a reasonable consistency in capitalization could be achieved in all printing-offices, newspapers, and educational institutions. On this point, however, there still seems to be diversity of practice.

There is unanimity of opinion that nouns such as *God*, *Jehovah*, *Christ*, *American*, *Italian*, *British*, *French*, etc., should be capitalized. On the other hand, words like *negro*, *state*, *equator*, *president*, *congressman*, *senator*, *socialist*, etc., are capitalized or not capitalized according to arbitrary usage.

As a general rule, newspapers conform to the DOWN system of capitalization, while other branches of the graphic arts adhere to those rules advocated by dictionaries and printing-office style-manuals which may be referred to as the UP style.

After several years of intensive research, involving the study of hundreds of grammars, style-books, style-manuals, and other similar publications, this writer has come to the conclusion that basically there is not so much difference in applying the principles of capitalization as, at first glance, appears on the surface. The variations between the UP and DOWN styles are not inherently controversial, and represent but a small percentage of deviation from the rules of capitalization that are universally accepted.

The fundamental principle underlying the rules set forth in this chapter is: *Proper nouns and proper adjectives are capitalized, and common nouns and common adjectives are NOT capitalized.*

In addition to the following rules, which are adequately illustrated, there is included at the end of this chapter a list of words that may be used as a reference-guide to capitalization. Newspaper variations in capitalization, however, have been given due consideration and recognition by indicating herein a majority of the words that are *kept down*.

1. Capitalize the first word of (a) every sentence, (b) every direct quotation, (c) every direct question, and (d) every line of poetry.

CAPITALIZATION

a. Sentence:

This attractive property has a protected environment.

The issue was a close one.

It is a season marked by gay and sparkling dinners.

b. Direct quotation:

"Better let me send for a glass of sherry."

"Off the coast of Africa, the *Invincible* ran into rough weather."

"Last January we began a series of formal chats about insurance."

c. Direct question:

What can a man believe in?

Did you see the gun?

What makes a mattress stay fresh inside?

How many new words do you know?

d. Line of poetry:

The weavers of Skye
Are the old and the proud.
Bright is the tartan
Of Torquil MacLeod.

Note: When a line of poetry, because of limited space, is brought over onto the next line, it is indented. Since the indented matter is merely a continuation of the preceding line, the first word is not capitalized:

And had not men the hoary head
revered,
And boys paid reverence when
a man appeared,
Both must have died though
richer skins they wore,
And saw more heaps of acorns
in their store.

2. All names or titles of God and Jesus Christ are capitalized.

| | | |
|-----------------|--------------------|----------------------|
| Almighty | Incarnation | Providence |
| Anointed | Jehovah | Redeemer |
| Bread of Life | King of Glory | Saviour |
| Creator | King of Kings | Shepherd |
| Deity | Lamb of God | Son of God |
| God | Light of the World | Sun of Righteousness |
| Good Shepherd | Lord | Supreme Being |
| Heavenly Father | Messiah | Transfiguration |
| Holy Trinity | Prince of Peace | Trinity |

3. Expressions used to designate the Bible, any part of it, or allusions to it, should be capitalized.

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| | | |
|--------------------|--------------------|---------------------|
| Acts | Gospel (s) | Revelation |
| Apocalypse | Holy Bible | Revised Version |
| Apocrypha | Holy Scriptures | Sacred Writings |
| Authorized Version | King James Bible | Scripture (s) |
| Bible | King James Version | Septuagint |
| Deuteronomy | Old Testament | Sermon on the Mount |
| Epistles | New Testament | Synoptic Gospels |
| Evangelists | Pentateuch | Ten Commandments |
| God's Word | Psalms | Word of God |

4. The personal pronouns referring to the Deity — *He, Him, His, Me, Mine, My, Thee, Thine, Thou and Thy* — are usually capitalized. (*Note:* Because personal pronouns are not capitalized in the Bible, wherever they occur in religious literature or in Biblical quotations they are kept down. For data concerning relative pronouns referring to the Deity, see page 160.)

Personal pronouns as used in secular literature:

God was always in our hearts, and we beseeched Him for divine guidance.

We learned about Him and His everlasting mercy in Sunday school.

Personal pronouns as used in Biblical literature:

And when Abram was ninety years old and nine, the Lord appeared to Abram, and said unto him, I am the Almighty God; walk before me, and be thou perfect.

And I will make my covenant between me and thee, and will multiply thee exceedingly.

5. French, German or Italian prefixes, such as *de, von, and di*, are kept down when they follow the given name. (*Note:* For an extended treatment of this rule, see page 172.)

6. Proper adjectives, or words derived from proper nouns, are capitalized. (*Note:* An exception to this rule is explained and illustrated in Rule 7.)

| PROPER ADJECTIVE | Derived from | PROPER NOUN |
|------------------|--------------|-------------|
| Alabaman | " " | Alabama |
| American | " " | America |
| Athenian | " " | Athens |
| Biblical | " " | Bible |
| Bolivian | " " | Bolivia |
| Bostonian | " " | Boston |
| Brazilian | " " | Brazil |

CAPITALIZATION

| PROPER ADJECTIVE | Derived from | PROPER NOUN |
|------------------|--------------|------------------|
| Buddhist | " " | Buddha |
| Christian | " " | Christ |
| Confederate | " " | Confederacy |
| Congressional | " " | Congress |
| English | " " | England |
| Isthmian | " " | Isthmus (Panama) |
| Jewish | " " | Jew |
| Mohammedan | " " | Mohammed |
| Norwegian | " " | Norway |
| Palestinian | " " | Palestine |
| Russian | " " | Russia |
| Scandinavian | " " | Scandinavia |
| Swedish | " " | Sweden |
| Tennessean | " " | Tennessee |
| Tunisian | " " | Tunisia |
| Venezuelan | " " | Venezuela |

Note: Adjectives derived from proper nouns with prefixes such as *cis*, *sub*, and *trans* are considered common adjectives, and therefore should not be capitalized:

| | | |
|-------------|---------------|------------------|
| cisalpine | subtropical | transcanadian |
| cisatlantic | transalpine | transcontinental |
| subarctic | transatlantic | transpacific |

7. Derivatives of proper names — which through long years of usage, or through association with articles of manufacture, have acquired a common, independent meaning — are not capitalized.

| | | |
|----------------|---------------|-----------------|
| apache (Paris) | gothic (type) | mason jar |
| babbitt metal | india rubber | palm-beach suit |
| chinaware | lima beans | roman (type) |

(*Note:* An extensive list of words in this category will be found on page 455 under the heading DERIVATIVES OF PROPER NAMES.)

8. Important epochs and events in history, holidays, and names of festivals are capitalized.

| | | |
|-----------------------|------------------|-----------------------|
| Advent (the) | Commencement Day | Feast of the Passover |
| Battle of Bunker Hill | Dark Ages (the) | Fourth of July |
| Battle of the Giants | Deluge (the) | Fourth (the) |
| Captivity (the) | Easter Sunday | Great Reformation |
| Christian Era | Election Day | Holy Week |
| Christmas | Elizabethan Age | Independence Day |
| Civil War | Eocene Period | Labor Day |

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| | | |
|-------------------|-------------------|-------------------|
| Lent | Peace of Utrecht | Thanksgiving Day |
| Lord's Day (the) | Reformation (the) | Thirty Years' War |
| Memorial Day | Renaissance (the) | War of 1812 |
| Middle Ages (the) | Restoration (the) | Wars of the Roses |
| Passover (the) | Silurian Age | World War |

9. Names of monastic or fraternal orders, religious denominations, and political parties, whether used as nouns or adjectives, are capitalized.

| | | |
|-------------------|---------------|----------------|
| Adventist | Elk | Odd Fellow |
| Baptist | Fascist | Populist |
| Carmelite | Jesuit | Progressive |
| Catholic | Jew | Prohibitionist |
| Christian | Liberal | Protestant |
| Communist | Mason | Republican |
| Congregationalist | Methodist | Shriner |
| Conservative | Mohammedan | Socialist |
| Democrat | Nationalist | Tory |
| Dominican | Nonconformist | Trappist |

Note: (a) Many of the aforementioned proper names are capitalized only when they are associated with a recognized body or association. For instance:

A *Protestant* is a member of the Protestant Church.

A *protestant* is an individual who protests against conditions that he thinks are bad.

A *Conservative* is a member of the Conservative Party (in England).

A *conservative* is one who is opposed to radical changes or innovations.

A *Democrat* belongs to, or believes in the principles of, the Democratic Party.

A *democrat* is one who practices social equality.

(b) The words *agnostic*, *atheist*, *freethinker*, *heathen*, and *pagan* are common nouns and should never be capitalized.

10. Names of geographic zones, regions, sections and localities are capitalized.

| | |
|--------------------------|-------------------------------------|
| Antarctic Circle | Continental Divide |
| Arctic Circle | Continental Europe |
| Badger State (Wis.) | Driftless Area (Mississippi Valley) |
| Badlands (Nebr.-S. Dak.) | East (section of country) |
| Buckeye State (Ohio) | East Africa |
| Central States | Eastern Shore (Chesapeake Bay) |
| Continent (Europe) | East North Central States |

CAPITALIZATION

| | |
|------------------------------|------------------------------|
| East Side (section of city) | Orient |
| Equator | Pacific Coast States |
| Eternal City (Rome) | Promised Land |
| Far East | South (section of country) |
| Frigid Zone | South Africa |
| Gulf States | South Pole |
| Lake States | South Side (section of city) |
| Levant | Temperate Zone |
| Loop (Chicago) | Torrid Zone |
| Middle West | Tropic of Cancer |
| Midwest | Tropic of Capricorn |
| North (section of country) | Tropics |
| North Atlantic States | West (section of country) |
| North Pole | Western Hemisphere |
| North Side (section of city) | Western world |
| Occident | West Side (section of city) |

Note: Where mere direction, or sectional position only, is indicated, the term used is a common noun or common adjective and therefore is not capitalized. Please observe contrasting examples and definitions thereof.

| | | |
|-------------|--------------|--------------|
| east | northern | southernmost |
| easterly | northernmost | southward |
| eastern | northward | southwest |
| easternmost | northwest | west |
| eastward | south | westerly |
| north | southeast | western |
| northeast | southerly | westernmost |
| northerly | southern | westward |

(1) The *North* has large manufacturing industries; the *South* is devoted mainly to agriculture and cotton-growing.

(2) Georgia is bounded on the *north* by Tennessee and North Carolina, on the *east* by South Carolina, on the *south* by Florida, and on the *west* by Alabama.

In *Example 1*, the words *North* and *South* are definite parts of the country and therefore are capitalized.

In *Example 2*, the words *north*, *east*, *south*, and *west* are merely sectional positions, and therefore are common nouns.

They traveled due *west*, then in a *southerly* direction until they reached their destination.

The *northern* section of the state is largely mountainous.

There are many ports of call on the *eastern* coastline.

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Note: In the contrasting examples, further on, of the words *eastern*, *northern*, *southern*, and *western*, there are further illustrations of where these words should be capitalized or kept down.

New England is a part of the *Eastern* States.

He owns a farm in *eastern* Connecticut.

The *Northern* Hemisphere extends beyond the Arctic Circle.

They caught *northern* catfish in the Great Lakes.

The *Southern* Cross consists of four bright stars in the *Southern* Hemisphere.

The shrub known as *southern* buckthorn is found in the *south-eastern* part of the United States.

As the *Western* Empire, it finally disintegrated.

There is grown in the *western* part of the country a valuable forage crop known as *western* wheat grass.

11. The seasons of the year — spring, summer, autumn (fall), and winter — are not capitalized, with the following exceptions:

a. Capitalize the seasons when they are personified:

Come, gentle Spring! ethereal Mildness! come.

Stern Winter loves a dirgelike sound.

b. The seasons are frequently capitalized when used in advertising literature and in descriptions of seasonal merchandise:

Our Spring hats are the smartest in town.

You will be delighted with our assortment of Summer straws.

These sturdy overcoats will protect you from Winter's icy blasts.

We want you to look at these swanky Autumn coats.

12. The planets are always capitalized.

Earth*

Mars

Uranus

Mercury

Jupiter

Neptune

Venus

Saturn

Pluto

***Note:** The words *sun*, *moon*, and *earth* are always lower-cased unless they are used in association with the names of other astronomical bodies:

Mercury, Venus, the Earth, and Mars are often called the terrestrial planets.

13. The first word and all other words (except articles, conjunctions, and prepositions) are capitalized in the full or short English titles of addresses, articles, historic documents, legal cases, reports, textbooks, and works of art. (*Note:* The articles are *a*, *an*, and *the*. The conjunctions are, among others, *although*, *and*, *both*, *but*, *provided*, etc. Among the prepositions are *about*, *above*, *across*, *before*, *behind*, *during*, *of*, *with*, etc.)

CAPITALIZATION

Addresses:

- President Roosevelt on the State of the Nation
- Address of Mayor La Guardia on Social Trends
- Memorial Address in Honor of Dr. Felix Adler

Articles:

- How to Be a Cartoonist
- Sidney Hillman: Success Story
- Watch Your Precinct Captains!

Historic Documents:

- Declaration of Independence
- Original Charter of the Bank of Manhattan
- Manuscript of Washington's Farewell Address

Legal Cases:

- North Dakota v. Minnesota*, Supreme Court of the United States (1923)
- Louisville Bridge Co. v. United States*, 242 U. S. 409, 417
- Muller v. Oregon* (1908), 208 U. S. 412, 28 Supreme Court 324, 52 L. Ed. 551

Reports:

- Annual Report of the Superintendent of Schools
- Biennial Report of the Jewelers Board of Trade
- Report of *Proceedings* of the Fifty-first Annual Convention of Retail Hardware Merchants Association

Textbooks:

- Bookbinding and Book Production
- A History of the Foundations of the Modern World
- World Developments in the Cotton Industry

Works of Art:

- Landscape in Southern France
- Pink Vase with Green Leaves
- Portrait of a Lady

14. All academic, business, civil, corporation, educational, fraternal, governmental, judicial, military, naval, personal, political and religious titles, and titles of nobility and royalty preceding a proper name, are capitalized.

Academic titles:

- Dean Thurber
- Administrator Hilton

- Professor John Browne
- Associate Professor Edward Symons

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Business titles:

| | |
|---------------------------------|------------------------------|
| Production Manager Alvin Binton | Supervisor Clifford Barton |
| Credit Manager Frank Colton | Superintendent of Deliveries |
| Comptroller Jack Banner | Donald Cameron |

Civil titles:

| | |
|--------------------|-------------------------|
| Alderman Smith | Commissioner Max Layton |
| Councilman Thurber | City Manager Nesbitt |

Corporation titles:

| | |
|-----------------------|-----------------------|
| Chairman of the Board | Secretary Jansen |
| Leonard Stewart | Vice-President Kroman |

Educational titles:

| | |
|-----------------------------|--------------------------|
| Principal Fitzwilliam | Board Member Johnson |
| Assistant Principal Willson | Chief Clerk Mary Tollman |

Fraternal titles:

| | |
|---------------------------------|--------------------------|
| Chancellor Commander Tooker | Grand Matron Mary Salton |
| Worshipful Master Thomas Watson | Assistant Warden Adamson |

Governmental titles:

| | |
|---------------------------------|---------------------------|
| Secretary of State Cordell Hull | Consul General Atwill |
| Ambassador Winant | Postmaster-General Walker |

Judicial titles:

| | |
|-------------------|--------------------------------|
| Magistrate Jencks | Supreme Court Justice Lehman |
| Judge Simmons | Special Sessions Judge Collins |

Military titles:

| | |
|----------------------|--------------------------|
| Lieutenant Thompson | Colonel Sedbury |
| Major-General Vinton | Captain Ashton Wilkinson |

Naval titles:

| | |
|--------------------|-------------------|
| Ensign Sills | Captain Jackson |
| Lieutenant Sackson | Commander Mattson |

Personal titles:

| | |
|--------------------------|--------------------|
| Mrs. Willard Dongan | Mr. Ezra Toomey |
| Miss Jeannette Macdonald | Master Edward Nott |

Political titles:

| | |
|-----------------------------|-----------------------------|
| District Leader Murphy | Executive Chairman Haberson |
| State Committeeman Sullavan | Committeeman Henry |

Religious titles:

| | |
|------------------------|-------------------------|
| Reverend James Lincoln | Adolph Cardinal Bertram |
| Father Dougherty | Archbishop O'Donnell |

CAPITALIZATION

Titles of Nobility:

Archduchess Marie
Viscount Hamilton

Lord Morley
Countess Northcliffe

Titles of Royalty:

King George V
Queen Mother Alexandra

Princess Elizabeth
Prince Wilhelm

15. When an official title follows and is closely connected with the name of a person, the principal words of the title are capitalized. If the title is not official, even if it is one of distinction in some particular field, it should not be capitalized. (*Note:* The following illustrations indicate clearly the difference between the two kinds of titles. Consider them carefully.)

Titles of heads or assistant heads of government or states:

Woodrow Wilson, President of the United States
Cordell Hull, Secretary of State
Lindsay C. Warren, Comptroller-General of the United States
Walter C. Baker, Chief of Chemical Warfare Service
Charles Poletti, Lieutenant-Governor of New York State
Walter T. Brown, Secretary to the Governor

Military or diplomatic branches of government:

Gen. George C. Marshall, Chief of Staff
John G. Winant, Ambassador Extraordinary and Plenipotentiary
Lord Halifax, British Ambassador to the United States
Thomas Hammond, Chargé d'Affaires
William Raimondo, Envoy Extraordinary

Title of a prince or ruler:

Edward VII, King of England
Louis Philippe, Emperor of the French
Edward Charles, Prince of the Blood Royal
Elizabeth Maud, Princess of Wales

Judicial, civil, and educational titles:

Irving Lehman, Chief Justice of the Court of Appeals
William T. Collins, Justice of the Supreme Court
Harold G. Campbell, Superintendent of Schools
John L. Rice, Commissioner of Health
William C. Chanler, Corporation Counsel
Paul Moss, Commissioner of Licenses

The following titles after a name are not official and therefore are not capitalized:

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David Williams, manager of credit department
Lucy Middleton, personnel director
Frank Denton, director of routing
Maurice Wilson, commodore, United States Navy
James Montane, colonel, United States Army

Educational titles following a name, while not official in the strict meaning of the term, are capitalized unless used in a general sense:

Nicholas Murray Butler, President and Director of Columbia University
Francis P. Wall, Director of Physical Training
Henry G. Arnsdorf, Registrar and Supervisor of Admissions
Nelson F. Adkins, Assistant Professor of English
Marion E. Bauer, Associate Professor of Music

The foregoing titles used in a general sense:

He spoke to Mr. Wall, the director of physical training.
The registrar and supervisor of admissions, Mr. Arnsdorf, stated that no more applications could be accepted.
The president of Columbia, Dr. Butler, spoke at a student conference.

16. When an official title, standing alone, refers to a specific person or place, the title should be capitalized.

The Chief Magistrate (meaning President Roosevelt) has recovered from his recent illness.

The Secretary (meaning Cordell Hull) stated his opinion bluntly.
At the interview given by the Postmaster-General (meaning Postmaster-General Walker), many of his statements were off the record.

She was presented at the Court of St. James's.

Note: Any other word that is a direct reference to a proper noun should be capitalized:

The Pope gave him the papal blessing.
I spent my vacation cruising on the Sound (Long Island Sound).
The Island is the world's greatest summer resort (Coney Island).
He can't keep away from the Street (meaning Wall Street).

17. Where the pronouns *his*, *her*, *your*, and *their* prefix formal or ceremonious titles, they are capitalized.

His Majesty George VI
His Excellency the Ambassador of the French republic
Their Excellencies the Japanese Ambassador and Madam Nomura

CAPITALIZATION

His Grace the Lord Archbishop
Her Majesty Queen Elizabeth
Your Honor Your Reverence

18. A common noun used in the vocative as a direct address to a specific person is capitalized.

I'll do it, Dad. Thank you very much, Officer.
Yes, Mother, I'm coming. Did you call me, Uncle?
I did not understand it, Judge. That was sweet of you, Granny.

19. A personification of a common noun, whether a figure of speech or an abstract quality, is capitalized.

Behold the child, by Nature's kindly law,
Pleased with a rattle, tickled with a straw.
They came to the Delectable Mountains.
But wild Ambition loves to slide, not stand,
And Fortune's ice prefers to Virtue's land.
Perish that thought! No, never be it said
That Fate itself could awe the soul of Richard.
As if Misfortune made the throne her seat,
And none could be unhappy but the great.
Disguise yourself as you will, Poverty, you are a bitter pill to
swallow.

20. Disparaging epithets or uncomplimentary terms are not capitalized. A few of these epithets or terms are:

| | | |
|--------|----------|-------|
| bohunk | flatfoot | hunky |
| dago | frog | limey |
| donkey | harp | spick |

21. A noun used with a letter, a number or a date to indicate sequence or time, or when used for reference, need not be capitalized unless used as a caption or heading.

| | | |
|--------------|----------------|-------------------|
| abstract A | exhibit G | section 30 |
| act of 1920 | first district | signature 8 |
| appendix F | figure 22 | station 20 |
| article 2 | group 12 | table 16 |
| book IX | page 40 | treaty of 1940 |
| chapter 5 | paragraph 6 | twentieth century |
| class III | part IV | volume II |
| collection 2 | plate X | ward 7 |
| column 7 | schedule L | war of 1846 |

22. The definite article *the*, when it precedes a recognized title or the shortened form of a well-known name, is capitalized.

PROOFREADING AND COPY-PREPARATION

The Adjutant-General (prescribed by law to designate the chief adjutant-general)

The Assistant Secretary (chief assistants, Navy, Labor, and War)

The Dalles (Oregon)

The Enquirer (The Cincinnati Enquirer)

The Hague (Holland)

The National Archives (Washington, D. C.)

The News (New York or Detroit)

The Times (The New York Times)

The Weirs (New Hampshire)

23. Epithets used as parts of proper names, or as substitutes therefor, together with sobriquets or nicknames, are capitalized.

Bachelor of the Albany

Iron Duke

Beloved Physician

Iron Man

Blessed Damozel

Little Corporal

Bloody Mary

Richard the Lionhearted

Brown Bomber

Strangler Lewis

Charles the Bold

Virgin Mary

Coeur de Lion

Virgin Queen

Divine Lady

Wandering Jew

Four Horsemen (Notre Dame)

Weeping Philosopher

Frederick the Great

Wizard of the North

24. The words *devil*, *heaven* and *hell* are kept down unless they are personified or given special literary emphasis.

So over violent, or over civil,

That every man with him was God or devil.

Be sober, be vigilant; because your adversary, the Devil, as a roaring lion, walketh about, seeking whom he may devour.

There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.

Now let us thank the Eternal Power: convinced
That Heaven but tries our virtue by affliction.

The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.

The fear of Hell is a hangman's whip.

Note: Words describing the nether regions and dwellers therein, such as *Beelzebub*, *Gehenna*, *Hades*, *Mephisto*, *Satan*, and *Tartarus*, are capitalized.

25. The word *act* as a part of short or familiar titles of Federal and State acts is capitalized. (**Note:** Where the word *act* is used informally or indefinitely, it is kept down.)

CAPITALIZATION

Agricultural Marketing Act; Cooperative Marketing Act; Fair Labor Standards Act; Act of July 4, 1939.

An act to amend the act entitled "An act for the control of floods on the Mississippi River."

Under an act of Congress; revenue act; act of 1932; the act was never passed.

26. The word *Federal* when used as a synonym for the United States or other sovereign power is capitalized. (*Note:* When used indefinitely, the word *federal* is kept down.)

The powers of the Federal Government are limited by the Constitution.

The law requires Federal supervision of life insurance.

Congress has raised the Federal debt limit.

Of ancient federal government outside Greece, we know little.

There is a striking difference in the federal governments of Canada and Australia.

A federal republic was formed in 1789.

27. The word *Government* when part of a proper name, or when referring to a specific government (United States or foreign), is capitalized. (*Note:* When used indefinitely, the word *government* is kept down.)

The Federal Government

The State Government (meaning a particular state)

The National Government (meaning the United States)

The Government (meaning legislative, executive and judicial combined)

Government bonds; Government control; Government employee (referring to the United States)

The Government of Minnesota

The English Government

a government of the people

government is a science

governments of Europe

American municipal government

a state government in a democracy

The Government of Japan

The Provisional Government

the seat of government

insular government

democratic form of government

a government of, by and for

the people

28. The word *National* is capitalized when (a) it is a synonym for the United States or for a unit of the Federal Government; (b) when it precedes any capitalized word; and (c) when it is a part of a title. In all other cases, generally, it goes lower case.

The National Government
(United States)

The National Capital (Washington)

national anthem
national assets

national customs

PROOFREADING AND COPY-PREPARATION

| | |
|------------------------------------|---|
| National and State Governments | national debt |
| National Treasury | national economy |
| National Congress | national forests |
| National Convention (France, 1792) | national income |
| National Guard | national legislative bodies |
| National Gallery of Art | national parks |
| National Legislature | national patriotism |
| National Naval Volunteers | national reputation |
| National Defense Act | nationals (citizens of a national government) |
| National Academy of Sciences | |

29. The word *Constitution* is to be capitalized (a) when it means the Constitution of the United States, and (b) when it follows any State of the United States or the name of any foreign state. (Note below, in right-hand column, examples of word *constitution* where lower-cased.)

| | |
|---------------------------------------|---|
| The American Constitution | constitution of Argentina |
| The Australian Constitution | constitution of the Elks |
| The Constitution (United States) | The constitution of Great Britain |
| The Constitution of the United States | constitutions of the New England States |
| The Federal Constitution | a constitution was written |
| The Mexican Constitution | constitutions of the various republics |
| New York State Constitution | fundamental constitutions |

30. The word *State* is to be capitalized (a) when it refers specifically to any State of the United States; (b) when it precedes the name of any one of the United States; and (c) when it refers to a definite section of the nation or a government department. (In other instances, state is not capitalized, as shown below on right.)

| | |
|--|---|
| Thirteen Original States | He turned state's evidence |
| Gulf States; Lake States | The thirteen colonies achieved statehood |
| North Atlantic States | It is a modern state prison |
| Pacific Coast States | Many states have licensed chiropractors |
| State rights; States' rights | It is considered a form of state capitalism |
| The States (the United States) | The states of the Dominion of Canada are known as provinces |
| State Department (Federal) | The Commonwealth of Australia is a sovereign state |
| State Assembly; Statehouse | |
| State flower; State laws | |
| This State was admitted to the Union one hundred years ago | |
| The States are 48 in number | |

31. The words *Democratic* and *Republican* are capitalized (a) when they mean a specific political party and (b) when they refer to the principles or qualities of a political party. (Note: The word *party* may be capitalized or kept down.)

CAPITALIZATION

Democratic Party; Democratic party
Republican Party; Republican party
Democratic plank; Republican plank
Republican committeeman from Texas
Democratic victory; Democratic majority
democratic state (a country practicing democratic principles)
democratic music (music for the masses)
democratic prince (a royal prince who is not a snob)
republican government (having characteristics of a republic)
republican measures (measures taken as those in a republic)

32. The word *Church* is capitalized (a) when it is a part of the title of a religious sect, and (b) when it precedes or follows the name of a religious edifice or organization.

| | |
|--------------------------------|---------------------------------|
| Anglican Church | Community Church Building |
| Catholic Church | Established Church |
| Church of England | Jewish Church |
| Church of God in North America | Little Church Around the Corner |
| Church of the Living God | Methodist Episcopal Church |
| Church Pension Fund | Wayside Mission Church |

Note: (a) The word *church* standing alone, and referring specifically to a body of Christians with a creed and a form of ecclesiastical government, is often capitalized, as:

The Church (meaning the Catholic Church) was founded in Rome.
The Church is Greek Orthodox.
The Church and the State have always produced great leaders.

Note: (b) The word *church* is lower-cased when it refers to a building or to an auxiliary connected with a church.

The Baptist church is located on Main Street.
He is a vestryman in the church.
The church was crowded last Sunday.
She organized the church's literary circle.
The men's Bible class meets in the church vestry every Monday.

33. The word *Negro* (or *Negress*), defined as a person who has in his veins one-sixteenth or more of African blood [North Carolina, 5 Jones *Rep.* 11], may either be capitalized or kept down. Style authorities seem to be equally divided as to the capitalizing or lower-casing of this word either as noun or adjective. *Note:* Each state of the Union has its own particular definition of the word *Negro*.

34. The interjection *O* when followed by a proper noun is always capitalized. *Ob* is kept down except at the beginning of a sentence.

PROOFREADING AND COPY-PREPARATION

We beseech Thee, O Lord!
 Praise the Lord, O Jerusalem; praise thy God, O Zion
 I will extoll Thee, my God, O King.
 Oh, to realize the ambition of a humble man!
 It is to hope, oh, my friend, though hope were lost.
 Oh, could I fly, I'd fly with thee.

35. The official names of all courts are capitalized.

| | | |
|--------------------|--------------------|-------------------|
| Appellate Division | Juvenile Court | Special Term |
| Circuit Court | Magistrate's Court | Supreme Court |
| County Court | Night Court | Surrogate's Court |
| Court of Appeals | Part II | Women's Court |
| General Sessions | Special Sessions | World Court |

Note: Always capitalize *Chief Justice of the Supreme Court* whether standing alone or used with name. The words *Court* and *Your Honor* are also capitalized when they refer directly to the presiding judge:

The jury was excused by the Court.
 A recess was declared to enable the Court to confer with counsel.
 The Court: You may continue.
 I request an adjournment, Your Honor.
 We understand, Your Honor, that the witness has not arrived.

36. The terms descriptive of all persons officially or otherwise connected with courts of law, when used alone, are not capitalized.

| | | |
|--------------------|------------|-----------------------|
| administrator | defendant | plaintiff |
| appellant | executor | receiver |
| assignee | grand jury | referee |
| clerk | libelant | referee in bankruptcy |
| coroner's jury | master | respondent |
| court stenographer | petit jury | trustee |

37. Titles of divisions, battalions, regiments, companies, etc., representing the United States military and naval services are capitalized.

| | | |
|----------------|----------------|-----------------------|
| Coast Guard | First Division | Sixty-second Infantry |
| Company F | National Guard | Tenth Cavalry |
| Fifth Regiment | Naval Militia | Third Battalion |

Note: The following names of military or naval units when used alone are not capitalized.

| | | | |
|-----------|---------------|---------------|-----------------|
| air unit | division | medical corps | regiment |
| battalion | general staff | militia | regular army |
| company | headquarters | naval station | reserve officer |
| corps | marine corps | navy yard | signal corps |

CAPITALIZATION

38. Capitalize all words in a heading except articles, prepositions and conjunctions. (*Note:* All conjunctions and prepositions of four or more letters are capitalized. The infinitive, *to Be*, *to Save*, *to Tell*, etc., goes first word lower case, second word cap.) Many newspapers capitalize the *first word of each line* of a heading, as shown in the following examples:

Stewart Likely to Return As Big League Ice Referee

By JIM HURLEY

FIGHT OVER MAYOR SEEN

Conservatives Said to Be Seeking Candidate to Oppose Him in Primaries

Stocks Rise For 3d Day, Close Strong

By MARKET MIRROR

2 Days Pay Per Week For F.D. Tax—Barton

By FRANK DOYLE

Court O.K.'s Sound Truck For Willkie

F.D.R. Talks With Lewis 20 Minutes

Apples, Cider and Doughnuts

Bring Spice to Autumn Menus

By PRUDENCE PENNY

Suspect in Holdups

Found Slain in Auto

39. The best style for the abbreviations *A.M.* and *P.M.* (*ante meridiem* and *post meridiem*) and *B.C.* and *A.D.* (*before Christ* and *anno Domini*) is small caps, no space between letters. (*Note:* Where small caps are not easily available, the use of lower case [a.m.; p.m.] or even caps [B.C.; A.D.] is optional.)

According to prevailing practice, *A.D.* always goes before the figures; *B.C.* after the figures.

Josephus, Jewish historian, was born at Jerusalem in *A.D.* 37.
Julius Caesar (100-44 *B.C.*) was assassinated on the Ides of March.

40. College degrees when spelled out should be capitalized. (*Note:* This rule does not apply to long lists of degrees of college graduates.)

He was awarded the degree of Doctor of Science.
She is a candidate for the degree of Bachelor of Philosophy.

41. The names of classes of a college or university are capitalized. (*Note:* This may or may not apply to newspaper style, where it is optional.)

A first-year student is a Freshman.
A second-year student is a Sophomore.
A third-year student is a Junior.
A student in his fourth and last year is a Senior.

42. Specific names associated with trade products or coined business terms (usually copyrighted) are capitalized.

With *Hydry*, bread-wrappers can be printed and waxed in a few hours.

The padding cement *Padbind* gives best results.
Send for the G. & O. *Sawliner*.

CAPITALIZATION

Join the army of *Bond-a-Month* buyers.

Have you investigated the *Modernized Mortgage*?

There's a special type of *Kodalith Film* for every use.

You can become a member of the *Book-of-the-Month Club*.

43. The abbreviation *O.K.* when not spelled out (*okay*) is always capitalized. When the letters *O.K.* are followed by an apostrophe and *d*, the preferred form is *O.K.'d*. Some newspapers, however, use the form *O.K'd.* (period after the *d* instead of the *K*).

44. Newspaper style permits the keeping down of the following geographic designations when they are preceded by a proper noun. In all other forms of printing and publishing, these geographical designations are usually capitalized.

| | | |
|------------------|--------------------|----------------|
| Alverton avenue | Featherbed lane | Bulmer road |
| Hudson boulevard | Catskill mountains | 42d street |
| Kings county | Hamilton place | Harper terrace |
| Melton highway | Harlem river | Blake valley |

45. Where they are part of a proper name, most geographical terms, such as *Basin*, *Canyon*, *Desert*, *Ferry*, etc., are capitalized.

| | |
|--------------|-----------------|
| Erie Basin | Gobi Desert |
| Grand Canyon | Weehawken Ferry |

(Note: The *down* style of newspapers for any geographical term, however, is permissible. For a complete list of these terms see page 457.)

The concluding pages of this chapter comprise a list of words which conform to the preceding rules and principles of capitalization. Where it is necessary to refer to a rule, the reference is indicated by figures in parentheses following the word. The letter *n* stands for newspaper style.



REFERENCE-GUIDE TO CAPITALIZATION

| | | |
|--|-------------------------------------|--|
| Academician—member of
the French Academy
(16) | Act, Fair Labor Stand-
ards (25) | Advent, the (8) |
| Academy—French
Academy (16) | Act, Agricultural
Marketing (25) | Adventist (9) |
| Academy—United States
Military or Naval
Academy (16) | Act of July 4, 1789 (25) | agnostic (9) |
| Act, act (25) | A.D. (39) | air unit (37) |
| Acts (3) | Adjutant General, The
(22) | Alderman (14) |
| Act, Cooperative Market-
ing (25) | Administrator (14) | Allies—in Napoleonic
and World wars (16) |
| | administrator (36) | Almighty (2) |
| | Admiralty—British | A.M. (39) |
| | Admiralty (16) | Ambassador (14) |
| | | Ambassador Extraordinary
and Plenipotentiary (15) |

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

- American municipal government (27)
 Anointed (2)
 Antarctic Circle (10)
 Antelope State (Nebr.) (10)
 Apocalypse (3)
 Apocrypha (3)
 appellant (36)
 Appellate Division (35)
 Archbishop (14)
 Archduchess (14)
 Arctic Circle (10)
 Army—sports, or Salvation Army (16)
 assignee (36)
 Assistant Principal (14)
 Assistant Professor of English (15)
 Assistant Secretary, The (22)
 Assistant Warden (14)
 Associate Professor (14)
 Associate Professor of Music (15)
 atheist (9)
 Authorized Version (3)
 autumn (11)
 Avenue, avenue (44)
 Badger State (Wis.) (10)
 Badlands (10)
 Bank—Bank of England (16)
 Baptist (9)
 Battalion, battalion, military (37)
 Battery—New York City waterfront (16)
 Battle of Bunker Hill (8)
 Battle of the Giants (8)
 Bay State (Mass.) (10)
 B.C. (39)
 Bear State (Ark.) (10)
 Beaver State (Oreg.) (10)
 Beelzebub (24)
 Beloved Physician (23)
 Bible (3)
 Biblical (6)
 biblical (n)
 Blessed Damozel (23)
 Bloody Mary (23)
 Blue Grass State (Ky.) (10)
 Blue Ribbon jury (23)
 Board Member (14)
 Boardwalk—Atlantic City, N. J., or Coney Island, New York (16)
 bohunk (20)
 Bonanza State (Mont.) (10)
 Boulevard, boulevard (44)
 Bread of Life (2)
 British Ambassador to the United States (15)
 Brown Bomber (23)
 Buckeye State (Ohio) (10)
 Buddhist (6)
 Cabinet—President's Cabinet (16)
 Captain (14)
 Captivity, the (8)
 Cardinal (14)
 Carmelite (9)
 Catholic Church (32)
 Cavalry, military (37)
 Centennial State (Colo.) (10)
 Central States (10)
 Chairman of the Board (14)
 Chancellor Commander (14)
 Channel—English Channel (16)
 Chargé d'Affaires (15)
 Charles the Bold (23)
 Chief Clerk (14)
 Chief Justice (35)
 Chief Justice of the Court of Appeals (15)
 Chief Magistrate (16)
 Chief of Chemical Warfare Service (15)
 Chief of Staff (15)
 Christian (9)
 Christian Era (8)
 Church (32)
 Church and State (32)
 Church, Anglican (32)
 Church Around the Corner, the Little (32)
 Church Building, Community (32)
 Church, Established (32)
 Church, Methodist Episcopal (32)
 Church of England (32)
 Church of God in North America (32)
 Church of the Living God (32)
 Church Pension Fund (32)
 Church, Wayside Mission (32)
 Circuit Court (35)
 cisalpine (6)
 cisatlantic (6)
 City Manager (14)
 Civil War (8)
 Clearing House—New York Clearing House (16)
 clerk (36)
 Coast Guard (37)
 Coeur de Lion (23)
 College degrees capitalized (40)
 Colonel (14)
 colonel United States Army (15)
 Colonies—Original Thirteen Colonies (16)
 Commander (14)
 Commencement Day (8)
 Commissioner (14)
 Commissioner of Health (15)
 Commissioner of Licenses (15)
 Committeeman (14)

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

- commodore, United States Navy (15)
 Commonwealth—Massachusetts or Australia (16)
 Communist (9)
 Company, company, military (37)
 Comptroller—Comptroller of the Currency (16)
 Comptroller General of the United States (15)
 Concession—French Concession in Shanghai (16)
 Confederate (6)
 Congregationalist (9)
 Congress—Congress of the U. S. (16)
 Congressional (6)
 Conservative (9)
 Constitution, American (29)
 Constitution, Australian (29)
 Constitution (Constitution of the U. S.) (16)
 Constitution, Federal (29)
 Constitution, Mexican (29)
 Constitution, New York State (29)
 constitution of Argentina (29)
 constitution of Great Britain (29)
 constitution of the courts (29)
 constitution of the Elks (29)
 constitutions of the New England States (29)
 Constitution of the U. S. (29)
 constitutions, fundamental (29)
- constitutions of the various republics (29)
 Constitution, the (29)
 constitution was written (29)
 Consul General (14)
 Continental Divide (10)
 Continent (Europe) (10)
 coroner's jury (36)
 Corporation Counsel (15)
 corps, military (37)
 Corridor—Polish corridor (16)
 Cotton State (Ala.) (10)
 Councilman (14)
 County, county (44)
 County Court (35)
 Court (35)
 Court—Court of St. James's, London (16)
 Court of Appeals (35)
 court stenographer (36)
 Covenant—Covenant of the League of Nations (16)
 Coyote State (S. Dak.) (10)
 Cracker State (Ga.) (10)
 Creator (2)
 Credit Manager (14)
 Creed—Apostles' Creed (16)
 Curb—New York Curb Exchange (16)
 Custom House—New York Custom House (16)
 Dad (18)
 dago (20)
 Dalles, The (22)
 Dark Ages, the (8)
 de (5)
 Dean (14)
 Declaration—Declaration of Independence (16)
 defendant (36)
- Deity (2)
 Deluge, the (8)
 Democrat (9)
 democratic music (31)
 Democratic majority
 Democratic Party (31)
 Democratic party (n)
 Democratic plank (31)
 democratic prince (31)
 democratic state (country) (31)
 Democratic victory (31)
- DERIVATIVES OF PROPER NAMES** that now have a meaning entirely distinctive from their source. *Note:* Names that are starred (*) may go *Up* or *Down*. (Refer to Rule 7.)
 anglicize*
 angstrom* unit
 apache (Paris)
 arabic* numerals
 arras
 artesian well
 axminster* rugs
 babbitt metal
 bakelite
 bedlam
 bessemer steel
 bohemian
 bordeaux mixture
 bowdlerize
 boycott
 bristolboard
 britannia ware
 brougham
 brussels* sprouts
 bunsen* burner
 burke
 burley tobacco
 canada balsam
 cardigan
 carlsbad twins
 cashmere shawl
 castile soap

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

| | | |
|----------------------------------|---------------------------------------|--|
| cesarean operation | pullman* | Dominion—Dominion of |
| chantilly* lace | pullman* car | Canada (16) |
| chesterfield | quixotic | donkey (20) |
| china clay | raglan coat | Driftless Area (10) |
| chinaware | roentgen rays | Earth (12) |
| chinese blue | roman* numerals | East (10) |
| delftware | roman type | east (10) |
| derby hat | russia leather | East Africa (10) |
| draconian | saturnalia | easterly (10) |
| epsom salts | scotch roman (type) | eastern (10) |
| fedora hat | scotch plaid | easternmost (10) |
| fuller's earth | simon pure | Eastern Shore (10) |
| gatling* gun | socratic | Easter Sunday (8) |
| georgette crepe | stillson* wrench | East North Central |
| german silver | street arab | States (10) |
| godlike* | surah silk | East Side (10) |
| goodsend | terpsichorean | eastward (10) |
| godspeed* | timothy grass | Election Day (8) |
| gothic* architecture | turkey red | Election day (n) |
| gothic type | turkish* towel | Elizabethan Age (8) |
| half-nelson | ulster coat | Elk (9) |
| haikwan tael (Chinese
weight) | utopian | Emperor of the French
(15) |
| hansom | valenciennes* lace | Empire State (N. Y.)
(10) |
| harveyized steel | vandyke collar | Engineering Corps (37) |
| herculean | venetian blinds | <i>Enquirer, The</i> (22) |
| hessian fly | venturi tube | Ensign (14) |
| homeric | victoria (carriage) | Envoy Extraordinary
(15) |
| jeremiad | watt | Eocene Period (8) |
| japanned ware | wedgwood* ware | Epistles (3) |
| jersey jacket | wilton* carpet | Equality State (Wyo.)
(10) |
| knickerbocker | Deuteronomy (3) | Equator (10) |
| macadamize | devil (24) | Eternal City (10) |
| martinet | di (5) | Evangelists (3) |
| mendelism | Director of Physical
Training (15) | Everglade State (Fla.)
(10) |
| mentor | director of physical
training (15) | Evergreen State (Wash.)
(10) |
| morris* chair | director of routing (15) | Exchange—New York
Stock Exchange (16) |
| murphy* bed | District—District of
Columbia (16) | Exchequer—British
Treasury (16) |
| nelson | District Leader (14) | Executive Chairman (14) |
| oriental rug | Divine Lady (23) | executor (36) |
| oxford shoe | Division, division military
(37) | fall (11) |
| pasteurize | Doctrine—Monroe
Doctrine (16) | |
| plaster of paris | Dominican (9) | |
| platonic | | |
| plutonian | | |
| portland* cement | | |
| potter's field | | |
| prussian blue | | |

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

| | | |
|--|---------------------------|--------------------------------------|
| Falls—Niagara Falls (16) | Bend | Mount |
| Far East (10) | Bight | Mountain* |
| Fascist (9) | Borough | Narrows |
| Father (14) | Branch (stream) | Oasis |
| Fatherland—Germany (16) | Butte | Ocean* |
| Feast of the Passover (8) | Camp (military) | Parish (Louisiana) |
| Federal, federal (26) | Canal, the (Panama) | Park* |
| Federal Government—federal government (26) | Canal (Erie Canal, etc.) | Pass |
| Fifth Regiment (37) | Canyon | Passage |
| First Division (37) | Cape | Peak |
| flatfoot (20) | Channel | Peninsula |
| Flickertail State (N. Dak.) (10) | County* | Plain |
| Foundation—Rockefeller or Sage Foundation (16) | Cove* | Plateau |
| Four Horsemen (23) | Crater | Point* |
| Fourth of July (8) | Creek* | Pond* |
| Fourth, the (8) | Dam (Roosevelt Dam, etc.) | Range |
| freethinker (9) | Delta | Reef |
| Freshman, freshman (41) | Desert | Reservation |
| Frigid Zone (10) | Draw | Reservoir |
| frog (20) | Dune | Ridge |
| Garden—Madison Square Garden (16) | Falls* | River* |
| Garden State (N. J.) (10) | Ferry* | Roads (anchorage) |
| Gehenna (24) | Flats | Rock |
| Gem State (Idaho) (10) | Forest | Run (stream) |
| General (16) | Fork* | Sea |
| General Sessions (35) | Fort | Shoal* |
| general staff (37) | Gap | Sound |
| GEOGRAPHIC TERMS. | Glacier | Spring* |
| These terms are usually capitalized when preceding or following a proper name. <i>Note:</i> Terms that are starred (*) may go <i>Up</i> or <i>Down</i> . (Refer to Rule 45.) | Gulch | Strait |
| Archipelago | Gulf | Tunnel |
| Basin (Erie Basin) | Harbor | Valley* |
| Bay* | Head | Volcano |
| Bayou* | Highway* | Woods |
| Beach* | Hill* | Zone |
| | Hollow | God (2) |
| | Hook | God's Word (3) |
| | Inlet | Golden State (Calif.) (10) |
| | Island | Good Shepherd (2) |
| | Isle | Gopher State (Minn.) (10) |
| | Jetty | Gospel (3) |
| | Lake* | Gospels (3) |
| | Landing | Government bonds (27) |
| | Light | Government control (27) |
| | Lighthouse | government, democratic, form of (27) |
| | Light Station | Government employee (27) |
| | Mesa | |
| | Mole | |

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

- Government, English (27)
 Government, Federal (27)
 Government, government (27)
 government, insular (27)
 government of, by and for the people (27)
 governments of Europe (27)
 Government of Japan (27)
 government of the people (27)
 government, the seat of (27)
 grand jury (36)
 Grand Matron (14)
 Granite State (N. H.) (10)
 Granny (18)
 Great Reformation (8)
 Green Mountain State (Vt.) (10)
 Guild—Newspaper (16)
 Gulf—Gulf of Mexico (16)
 Gulf States (10)
 Hades (24)
 Hague, The (22)
 harp (20)
 Hawkeye State (Iowa) (10)
 headquarters (37)
 heathen (9)
 Heaven, heaven (24)
 Heavenly Father (2)
 hell (24)
 Her Majesty (17)
 Highway, highway (44)
 His Excellency (17)
 His Grace (17)
 His Majesty (17)
 Holy Bible (3)
 Holy Trinity (2)
 Holy Week (8)
 Hoosier State (Ind.) (10)
- hunky (20)
 Incarnation (2)
 Independence Day (8)
 Infantry, military (37)
 Inquisition—Spanish Inquisition (16)
 Iron Duke (23)
 Iron Man (23)
 Isthmian (6)
 Isthmus—Isthmus of Panama (16)
 Jehovah (2)
 Jesuit (9)
 Jew (9)
 Jewish Church (32)
 Jim Crow—Jim Crow law (16)
 Judge (14) (18)
 Junior, junior (41)
 Jupiter (12)
 Justice of the Supreme Court (15)
 Juvenile Court (35)
 Keystone State (Pa.) (10)
 King (14)
 King James Bible (3)
 King James Version (3)
 King of Glory (2)
 King of Kings (2)
 Labor Day (8)
 Lake States (10)
 Lamb of God (2)
 Lane, lane (44)
 League—League of Nations (16)
 Lent (8)
 Levant (10)
 Liberal (9)
 Lieutenant (14)
 Lieutenant Governor of New York State (15)
 Light of the World (2)
 limey (20)
 Little Corporal (23)
 Lone Star State (Texas) (10)
 Loop, Chicago (10)
- Lord (2)
 Lord's Day, the (8)
 Magistrate (14)
 Magistrate's Court (35)
 Magnolia State (Miss.) (10)
 Major General (14)
 manager of credit department (15)
 marine corps (37)
 Mars (12)
 Mason (9)
 master (36)
 medical corps (37)
 Memorial Day (8)
 Mephisto (24)
 Mercury (12)
 Messiah (2)
 Methodist (9)
 Metropolitan—
 Metropolitan Opera House (16)
 Middle Ages, the (8)
 Middle West (10)
 Midwest (10)
 militia (37)
 militia, military (37)
 Mohammedan (9)
 Mormon State (Utah) (10)
 Mother (18)
 Mountains, mountains (44)
 National Academy of Sciences (28)
 National and State Governments (28)
 national anthem (28)
 National Archives, The (22)
 national assets (28)
 National Capital (Washington) (28)
 National Congress (28)
 National Convention (France, 1792) (28)
 national customs (28)
 national debt (28)

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

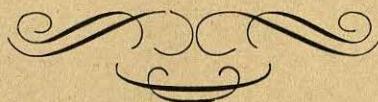
- National Defense Act (28)
 national economy (28)
 national forests (28)
 National Gallery of Art (28)
 National Government (27)
 National Government (U. S.) (28)
 National Guard (28) (37)
 national income (28)
 Nationalist (9)
 national legislative bodies (28)
 National Legislature (28)
 National Naval
 Volunteers (28)
 national parks (28)
 national patriotism (28)
 national reputation (28)
 nationals (28)
 national spirit (28)
 National Treasury (28)
 Naval Militia (37)
 naval station (37)
 Navy — teams or contestants of U. S. Naval Academy (16)
 navy yard (37)
 Negro, Negress (33)
 negro, negress (33)
 Neptune (12)
News, The (22)
 New Testament (3)
 Night Court (35)
 Nonconformist (9)
 north (10)
 North Atlantic States (10)
 northeast (10)
 northerly (10)
 northern (10)
 northernmost (10)
 North Pole (10)
 North Side (10)
 northward (10)
- northwest (10)
 Nutmeg State (Conn.) (10)
 Observatory, Naval (16)
 Occident (10)
 Odd Fellow (9)
 Officer (18)
 O. K., various forms (43)
 Old Dominion (Va.) (10)
 Old Line State (Md.) (10)
 Old Testament (3)
 Orient (10)
 Opposition—a definite political faction (16)
 Ozark State (Mo.) (10)
 Pacific Coast States (10)
 pagan (9)
 Palmetto State (S. C.) (10)
 Panhandle State (W. Va.) (10)
 Part II (35)
 Passover, the (8)
 Peace of Utrecht (8)
 Pelican State (La.) (10)
 Pentateuch (3)
 personnel director (15)
 petit jury (36)
 Pine Tree State (Me.) (10)
 Place, place (44)
 plaintiff (36)
 Plantation State (R. I.) (10)
 Pluto (12)
 P.M. (39)
 Pole (10)
 Populist (9)
 Postmaster General (14)
 Prairie State (Illinois) (10)
 President and Director of Columbia University (15)
 Prince of Peace (2)
 Prince of the Blood Royal (15)
- Principal (14)
 Production Manager (14)
 Professor (14)
 Progressive (9)
 Prohibitionist (9)
 Promised Land (10)
 Protestant (9)
 Providence (2)
 Psalms (3)
 Queen Mother (14)
 receiver (36)
 Redeemer (2)
 referee (36)
 referee in bankruptcy (36)
 Reformation, the (8)
 Regiment, regiment, military (37)
 Registrar and Supervisor of Admissions (15)
 registrar and supervisor of admissions (15)
 regular army (37)
 Regulations—Army regulations (16)
 Renaissance, the (8)
 Republican (9)
 Republican committeeman (31)
 republican government, form of (31)
 republican measures (31)
 Republican Party (31)
 Republican party (n)
 Republican plank (31)
 reserve officer (37)
 respondent (36)
 Restoration, the (8)
 Revelation (3)
 Reverend (14)
 Revised Version (3)
 Revolution—English, 1688; American, 1775; French, 1789 (16)
 Richard the Lionhearted (23)
 River, river (44)
 Road, road (44)

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

- Sacred Writings (3)
 Satan (24)
 Saturn (12)
 Saviour (2)
 Scripture (3)
 Scriptures (3)
 Secretary (14) (16)
 Secretary of State (14) (15)
 Secretary to the Governor (15)
 Senior, senior (41)
 Septuagint (3)
 Sermon on the Mount (3)
 Seventh Engineering Corps (37)
 Shepherd (2)
 Shriner (9)
 signal corps (37)
 Silurian Age (8)
 Silver State (Nev.) (10)
 Six Nations—Iroquois Confederacy (16)
 Sixty-second Infantry (37)
 Socialist (9)
 Son of God (2)
 Sooner State (Okla.) (10)
 Sophomore, sophomore (41)
 Sound—Long Island Sound (16)
 South (10)
 south (10)
 South Africa (10)
 southeast (10)
 southerly (10)
 southern (10)
 southernmost (10)
 South Pole (10)
 South Side (10)
 southward (10)
 southwest (10)
 Special Sessions (35)
 Special Sessions Judge (14)
 Special Term (35)
- spick (20)
 spring (11)
 State Assembly (30)
 State capitol (30)
 state capitalism (30)
 State Committeeman (14)
 State Council (Federal) (30)
 State Department (Federal) (30)
 State flower (30)
 State Government (27)
 state government, a (27)
 statehood (30)
 Statehouse (30)
 State laws (30)
 state prison (30)
 State rights, State's rights (30)
 states (30)
 state's evidence (30)
 States, Gulf (30)
 States, Lake (30)
 States, North Atlantic (30)
 states of the Dominion (30)
 States, Pacific Coast (30)
 states, sovereign (30)
 States, the (30)
 States, the, are 48 in number (30)
 States, Thirteen Original (30)
 State was admitted (30)
 Steel Corporation—United States Steel Corporation (16)
 Strangler Lewis (23)
 Street, street (44)
 subarctic (6)
 subtropical (6)
 summer (11)
 Sunflower State (Kans.) (10)
 Sun of Righteousness (2)
 Sunset State (Ariz.) (10)
- Sunshine State (N. Mex.) (10)
 Superintendent (14)
 Superintendent of Schools (15)
 Supervisor (14)
 Supreme Being (2)
 Supreme Court (35)
 Supreme Court Justice (14)
 Surrogate's Court (35)
 Synoptic Gospels (3)
 Talmud (3)
 Tar-Heel State (10)
 Tartarus (24)
 Temperate Zone (10)
 Ten Commandments (3)
 Tenth Cavalry (37)
 Terrace, terrace (44)
 Thanksgiving Day (8)
 Their Excellencies (17)
 Third Battalion (37)
 Thirty Years' War (8)
Times, The (22)
 TITLES, Academic, business, civil, corporation, educational, fraternal, governmental, judicial, military, naval, personal, political, religious, nobility, royalty (14)
 to Be (infinitive) (38)
 Torrid Zone (10)
 Tory (9)
 Trade names capitalized (42)
 transalpine (6)
 transatlantic (6)
 transcanadian (6)
 transcontinental (6)
 Transfiguration (2)
 transpacific (6)
 Trappist (9)
 Treasurer (14)
 Treasury—U. S. Treasury or Treasury Department (16)

REFERENCE-GUIDE TO CAPITALIZATION (Cont.)

- | | | |
|--|---------------------------------|---------------------------------|
| Tricolor—French flag
(16) | Vice-president (14) | westernmost (10) |
| Trinity (2) | Virgin Mary (23) | Western world (10) |
| Tropic of Cancer (10) | Viscount (14) | West Side (10) |
| Tropic of Capricorn (10) | Volunteer State (Tenn.)
(10) | westward (10) |
| Tropics (10) | von (5) | winter (11) |
| trustee (36) | Wandering Jew (23) | Wizard of the North
(23) |
| Twin Cities—Minneapolis
and St. Paul (16) | War of 1812 (8) | Wolverine State (Mich.)
(10) |
| Uncle (18) | Wars of the Roses (8) | Women's Court (35) |
| Union—United States,
of South Africa
(16) | Weeping Philosopher
(23) | Word of God (3) |
| Unknown Soldier—
Unknown Soldier's
Tomb (16) | Weirs, The (22) | World Court (35) |
| Uranus (12) | West (10) | World War (8) |
| Venus (12) | west (10) | Worshipful Master (14) |
| | westerly (10) | Your Honor (17) (35) |
| | western (10) | Your Reverence (17) |
| | Western Hemisphere
(10) | Zoo—Zoological Park
(16) |



CHAPTER X

The Various Uses of Italics

WHILE THE USE OF ITALICS is universal and diversified in book, magazine and commercial printing, the reading-matter of most newspapers reveals an absolute minimum of italicized words. Except where hereinafter indicated, emphasis of words in newspaper reading-matter is achieved by means of quotation-marks.

ITALICS IN NEWSPAPER READING-MATTER

1. The salutations of *Letters to the Editor* may go in italics.

To the Editor of the New York Post:

To the Sports Editor:

To the Drama Editor:

To the Music Editor:

2. Various kinds of credit lines, as shown below, may go in italics.

Movements of Naval Vessels

From the Herald Tribune Bureau

By Shelby Connors

By Cable to the Herald Tribune

Copyright, 1941, New York Tribune, Inc.

The Army

From the Herald Tribune Bureau

The Navy

From the Herald Tribune Bureau

By Donald B. Keller

A Staff Correspondent

By John Williams

By Wireless to the Herald Tribune

Tension Over Ukraine

By the Associated Press

Nazi-Soviet Showdown

By John T. Whitaker

*Copyright, 1941, New York Post
and Chicago Daily News, Inc.*

THE VARIOUS USES OF ITALICS

3. *Continued* lines may be set in italics.

(Continued on Page 10, Col. 4.)

(Continued from Page One)

4. Reading-matter requiring unusual emphasis, either in regular paragraph form or in short boxed items, may be italicized.

Skyscrapers Safest Places In Air Raid

*(This is the fifth of a series on the Office
of Civilian Defense, prepared by the Asso-
ciated Press.)*

By DON WHITEHEAD

QUEEN ELEANOR

Students of Fordham University have dispatched a wire to Eleanor Powell notifying her that she has been chosen Queen of their Senior Prom to be held at the Hotel Astor tonight. Miss Powell, who has recently completed "Lady Be Good," is sending flowers to the students as the production schedule precludes her attendance.

FROTHY FACTS

By Tim Cohane

Fred Haney is no longer boss in torrid old St. Loo; Luke Sewell now is managing the cellar-dwelling Browns, Fred Haney is vacationing; Luke Sewell frets and frowns, I'd rather be Fred Haney than Luke Sewell, wouldn't you?

5. The by-lines of the Book Review or Magazine sections of newspapers may be set in italics.

By HERBERT GORMAN

By SAMUEL ADAMSON

*Director of Industrial Relations
of Economic Survey*

PROOFREADING AND COPY-PREPARATION

6. The name of the book, its author and a description of the book may be set in italics.

EXIT LAUGHING. By Irvin S. Cobb. 572 pp. Indianapolis: Bobbs-Merrill Company. \$3.50.

THEODOSIA BURR
MY THEODOSIA. By Anya Seton. 423 pp. Boston: Houghton Mifflin Company. \$2.50.

7. Captions under cuts in the Book Review section that include credits, and photographic credits also, may be set in italics.

The Illustrations Are from Drawings by Tom Lea for "The Longhorns."

From the Jacket Design by Rockwell Kent for "Mountain Meadow."

The Ancient Castle of Olaf at Savonlinna.

From "Finland Forever."

*From
"The Fire Ox and
Other Years."*

Associated Press Photo

Photo by
Twentieth Century-
Fox.

ITALICS IN BOOK AND COMMERCIAL PRINTING

The use of italics in book and commercial printing to indicate various forms of emphasis is well established in those type faces where italics are a part of the same font. Of course, it should be taken for granted that quotation-marks or small caps, instead of italics, are used for emphasis in those type faces where italics are not furnished with the font of type.

1. The titles of proceedings containing Latin prefixes, and the names of plaintiff and defendant in the citation of legal causes, may be italicized.

Koehler v. Hill Machine Co.

Jacob Ruppert v. Caffey Bros.

In Robbins v. Jameson (122 U. S. 430).

In Re Wilder (72 Wall. 301) the Court * * *

The Legal Tender decisions.

In Ex parte Galtz the Court stated.

In the matter of the petition of Harold Pittson for a writ of habeas corpus.

In Adlee v. Danver the Court ruled.

United States v. Sinclair Publishers, Inc.

(*Ex parte* 82, 26 I. C. G. 460.)

Randolph's Case (41 Hoyt 86).

In the Freight Rate Increase Case the Court ruled.

THE VARIOUS USES OF ITALICS

Note: The following style of italics may be used in a Court opinion:

UNITED STATES COURT OF APPEALS No. 5873

* * * * *

Appeal Argued April 8, 1941 — Decided June 20, 1941

* * * * *

James C. Dorrance, of Boston, Mass., for appellant.
John H. Burns, of Washington, D. C., for appellee.

* * * * *

Per Curiam:

The order of the lower court is reversed, etc.

Reversed and remanded

Clerk, United States Court of Appeals.

2. Italics may be used in the panels of legal causes to denote the status of the parties involved.

Notice of Appeal NEW YORK SUPREME COURT APPELLATE DIVISION — FIRST DEPARTMENT

JOHN ANDERSON,
Plaintiff,

— vs. —

GEORGE BROWNLEY,
Defendant.

3. Italics may be used to emphasize unusual words that convey a special meaning.

“The process of *intellectualism* is not the subject I wish to treat.”

The first task was to define man scientifically in terms essentially *non-elementalistic*.

It shows the *psychophysiological* foundation of the race as indicated by the *infantilism* of our present system.

4. Foreign words, phrases or sayings that are not commonly known should be italicized. (*Note:* Following the illustrations of this rule are a list of foreign words and phrases that have been incorporated into the English language and therefore are not italicized.)

PROOFREADING AND COPY-PREPARATION

In politics it is said that *manus manum lavat* (one hand washes another).

As the Spanish proverb expresses it: *Más vale pájaro en mano que buitre volando.* (A bird in the hand is worth two in the bush.)

The treaty between Russia and Germany is said to have been a *mariage de convenience* (a marriage of convenience).

Poco a poco (little by little) they wormed their way into our affections.

A partial list of foreign words and phrases usually set in italics follows:

| | | |
|----------------------|----------------------|------------------------|
| <i>ab ovo</i> | <i>en passant</i> | <i>n'est-ce-pas?</i> |
| <i>ancien régime</i> | <i>fait accompli</i> | <i>noblesse oblige</i> |
| <i>bête noire</i> | <i>grand monde</i> | <i>olla podrida</i> |
| <i>comme il faut</i> | <i>inter alia</i> | <i>sans cérémonie</i> |
| <i>de quoi vivre</i> | <i>jeu d'esprit</i> | <i>tour de force</i> |
| <i>de trop</i> | <i>locum tenens</i> | <i>ultimum vale</i> |

LIST OF ANGLICIZED WORDS AND PHRASES

The following words and phrases, derived from foreign languages, are *not italicized* because they have become a part of English speech.

| | | | |
|--------------|----------------------|-------------------|------------------------------|
| a cappella | camouflage | cul-de-sac | entrepôt |
| addendum | capias | débâcle | entrepreneur |
| ad interim | carte blanche | debris | épée |
| ad lib(itum) | cause célèbre | debut | erratum (<i>plural ta</i>) |
| ad valorem | Champs-Elysées | debutante | escritoire |
| aide-de-camp | chapeau | décolleté | et cetera |
| à la carte | chaperon | décor | étude |
| a posteriori | chargé d'affaires | déjeuner | ex cathedra |
| après | château | demimonde | ex officio |
| a priori | chef d'œuvre | démodé | exposé |
| apropos | chère | de rigueur | extempore |
| atelier | chiaroscuro | distingué | façade |
| attaché | cicerone | dramatis personae | faux pas |
| au revoir | cliché | éclat | fête |
| beau geste | clientele | écru | fête champêtre |
| beau ideal | communiqué | élan | finis |
| beauté | confrère | élite | fleur-de-lis |
| billet doux | congé | émigré | fracas |
| blasé | contra | émigrée | frère |
| bloc | contretemps | en déshabillé | genre |
| bona fide | corrigendum | ennui | habeas corpus |
| bon ton | (<i>plural da</i>) | en route | habitué |
| bouillon | cortège | ensemble | hegira |
| boutonnierre | coup de grâce | entente | hors de combat |
| Bruennhilde | coup d'état | entr'acte | hors d'oeuvres |
| cabaret | crèche | entrée | idée fixe |
| café | crêpe de chine | entresol | impasse |

THE VARIOUS USES OF ITALICS

| | | | |
|-----------------------------|--------------------|---------------------|----------------|
| imprimatur | Mi-Carême | paterfamilias | recherché |
| incommunicado | mignonette | patois | reconnaissance |
| ingénue | milieu | per contra | regime |
| José | mise en scène | per diem | repertoire |
| La Bohème | mitrailleuse | père | résumé |
| lacuna (<i>plural ae</i>) | mores | per se | reveille |
| laissez faire | motif | pièce de résistance | sang-froid |
| leitmotif | naïveté | pince-nez | savant |
| lèse majesté | née | post bellum | señor |
| levée | négligée | post obit | seraglio |
| lira | névé | pot-pourri | société |
| lire | nil | première | soirée |
| literati | nol(le) pros(equi) | prima facie | sûreté |
| littératuer | nom de plume | pro and con(tra) | table d'hôte |
| lycée | non sequitur | procès-verbal | tête-à-tête |
| maître d'hôtel | opéra bouffe | pro rata | vis-à-vis |
| matinee | outré | protégé | visé |
| mélange | quondam | pro tem(pore) | viva voce |
| mêlée | papier-mâché | protocol | voilà |
| ménage | par excellence | raison d'être | volte-face |
| mère | parvenu | rapprochement | Weltanschauung |

5. The date-lines, addresses, salutations and signatures of letters are set entirely or partly in italics. (*Note:* Where italics are combined with another type face, the latter is usually caps.)

THE STATE CAPITOL, *August 6, 1940*

SMYTHE, JOHNS & COMPANY
367 *Western Avenue, Utica, N. Y., July 4, 1939*

THE STATE CAPITOL
Albany, N. Y., May 6, 1941

THE WHITE HOUSE
Washington, D. C., February 2, 1941

OFFICE OF THE DEPARTMENT OF FINANCE
Montpelier, Vermont, March 20, 1941

LEWIS M. VALENTINE, *Police Commissioner*
240 Centre Street, New York, N. Y.

To the Collector of Internal Revenue: MR. WILSON MACKENZIE,
To Whom It May Concern: *Department of Water Supply:*

| | |
|---------------------------------------|--------------------------------------|
| Very respectfully, | Yours very truly, |
| BARTON A. FIELDER, | HALSON T. NYEBURG, |
| <i>Chief Clerk, Court of Records.</i> | <i>Superintendent of Deliveries.</i> |

PROOFREADING AND COPY-PREPARATION

Respectfully,

MARCUS FAIRCHILD, *Production Manager*,
Annual Science Yearbook.

Sincerely,

KEATEN PUBLICITY BUREAU,
By SMITHFIELD MANTON, *Secretary*.

Cordially,

CARLETON C. GATELEY,
Professor of Romance Languages and Literature.

6. Latin words and phrases, or abbreviations thereof, used in legal and literary references are italicized.

| | |
|--|--|
| <i>circa</i> or <i>ca.</i> (about) | <i>infra</i> , no period (below) |
| <i>de novo</i> (anew; afresh) | <i>loc. cit.</i> (place cited) |
| <i>et al.</i> (and others) | <i>op. cit.</i> (work cited) |
| <i>ex parte</i> , no period (for one party only) | <i>passim</i> (throughout book) |
| <i>ex rel.</i> (on relation or information of) | <i>q. v.</i> (which see) |
| <i>ibid.</i> (the same reference) | <i>sc. or ss.</i> (namely) |
| <i>idem</i> , no period (the same person) | <i>sic</i> , no period (thus) |
| | <i>supra</i> , no period (above) |
| | <i>s. v.</i> (under a word or heading) |
| | <i>vide</i> , no period (see) |

Note: The following abbreviations are *not italicized*.

cf., e.g., etc., i.e., v. or vs., viz.

7. In cross-references, italicize the words *see* and *see also*. In lists of errata, italicize the words *for* and *read* and other indicatory words.

Vertebrates, *see also* Zoology
Zoology, *see* Vertebrates
Page 7, line 6, *for* pour *read* pore
Page 20, last line, *for* 1904 *read* 1940
Page 32, line 8, dash *instead of* comma *after* time.

8. In acts, bills, formal contracts and resolutions, the words *Further ordered*, *Further resolved*, *Ordered*, *Provided further*, *Resolved* and *Resolved further* may be italicized.

And be it *Further ordered*, etc.
Be it *Further resolved*, etc.
It is hereby *Ordered*, etc.
And it is *Provided further* that, etc.
Resolved that this association
And it is *Resolved further*, etc.

THE VARIOUS USES OF ITALICS

9. *Continued* lines are usually set in italics.

(*To Be Continued*)
(*Continued on Page 70*)
(*Continued from Page 4*)

10. The letters *a*, *b*, *c*, etc., when used to indicate the divisions or subdivisions of a chapter, may be italicized.

Silk Screen has thrived as a distinct art for the following reasons:
(a) It is relatively inexpensive; (b) it is flexible; and (c) it is versatile.

Chart 5 includes (a) Presswork, (b) Make-ready, (c) Simple Register, (d) Medium Register, and (e) Close Register.

11. Whenever single letters are emphasized, they should, with rare exceptions, be italicized.

In longhand the letters that are most difficult to decipher are the *i*, the *e*, the *u* and the *n*.

Reading from left to right, *a* represents Garamond Italic; *b*, Gloria; *c*, Sylvan; and *e*, Nubian.

The tone *F* sharp is a half step above *F*.

The *G* string is the lowest string of the violin.

He replaced the *F* and *G* clef by a *C* clef resting on his sixth line.

Note: Single letters representing shapes should go in gothic instead of italics.

It was cast in the form of an L.

The design was U-shaped.

The supporting girders resembled the letter Y.

It was a V-shaped structure.

12. In the notation of pounds, shillings, and pence, the last two elements are italicized when appearing after the numbers.

While in London his expenditures amounted to £20 9*s* 4*d*.

The price of the book was £1 3*s* 7*d*.

13. Letters used to designate unknown quantities in mathematical and scientific matter are italicized.

PROOFREADING AND COPY-PREPARATION

The important thing to observe is that the formula

$$a = lw$$

really includes the formula $l = \frac{a}{w}$

Formula $lw = a$ where $l = 22$, $a = 396$

$$3n + 2n = 30$$

$$(a+b)(a-b) = a^2 - b^2$$

In mathematics the n th degree is an indefinite power.

14. The titles of books, plays, paintings, essays and symphonies are usually italicized.

Bartlett's *Familiar Quotations*

New York *Printing Trades Blue Book*

Lockwood's *Lessons in English*

John Clyde Oswald's *Printing in the Americas*

Kaufman's *The Man Who Came to Dinner*

Orson Welles' *Citizen Kane*

Bernard Shaw's *Major Barbara*

Lillian Hellman's *Watch on the Rhine*

Pablo Picasso's *The Mother*

Zuloaga's *The Matador*

Pierre Bonnard's *Early Spring*

Albert P. Ryder's *The Way of the Cross*

Samuel Johnson, *The Private Life of an Author*

Oliver Goldsmith, *The Citizen of the World*

Charles Lamb, *In Praise of Chimney-Sweepers*

Joseph Addison, *The Vision of Mirzah*

Tschaikovsky's *Symphony No. 4 in F Minor*

Beethoven's *Concerto in D Major*

Brahms' *Symphony No. 1 in C Minor*

Grieg's *Concerto in A Minor*

15. The titles of poems, songs, booklets, published documents, journals, newspapers and periodicals are usually italicized.

William Wordsworth, *To a Skylark*

Sir Walter Scott, *The Lady of the Lake*

Keats's *The Eve of St. Agnes*

Thomas Bayly's *Long, Long Ago*

Gershwin's *Rhapsody in Blue*

Yellen-Ager, *I Still Love You*

THE VARIOUS USES OF ITALICS

Send for booklet, *Systematic Savings*

Our booklet, *Home Ownership*, will be mailed upon request.
Write for our new booklet, "80" *Successful Recipes*

Report of New York State Labor Commissioner

Annual Proceedings of Connecticut Education Association

Convention Report of Electrical Workers' Guild

Journal of the International Typographical Union

Butchers' and Grocers' Journal

Journal of the State Bankers' Association

The New York Times

The Hartford Courant

The St. Louis Post-Dispatch

Collier's Weekly

The New Republic

Harper's Bazaar

16. The titles of dictionaries, who's whos, the Bible and other well-known works of reference are usually not italicized.*

New Standard Dictionary

New International Dictionary

Who's Who in America

The Holy Bible

Chambers's Biographical Dictionary

The Social Register

The World Almanac

Roget's Thesaurus

Note: The following style is also used in italicizing newspapers and magazines:

The New York Post

The Mercury

The Boston Globe

Printing

The Baltimore Sun

The Post

The Globe

The Sun

The Tribune

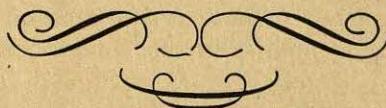
*Throughout this book many of the foregoing titles have been italicized occasionally to conform with the exceptional case where the style of some particular book or publication calls for italics.

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17. In order to emphasize certain figures in a table, the entire column or columns are italicized.

FARM CROPS AND FOODSTUFFS

| <i>Period or Year</i> | <i>Production index</i> | <i>Year</i> | <i>Production index</i> | <i>Year</i> |
|-----------------------|-------------------------|-------------|-------------------------|-------------|
| 1890-1894..... | <i>62</i> | 1900..... | <i>81</i> | 1911..... |
| 1895-1899..... | <i>78</i> | 1901..... | <i>74</i> | 1912..... |
| 1900-1904..... | <i>84</i> | 1902..... | <i>91</i> | 1913..... |
| 1905-1909..... | <i>94</i> | 1903..... | <i>84</i> | 1914..... |
| 1910-1914..... | <i>100</i> | 1904..... | <i>92</i> | 1915..... |
| 1915-1919..... | <i>107</i> | 1905..... | <i>94</i> | 1916..... |
| 1920-1925..... | <i>103</i> | 1906..... | <i>99</i> | 1917..... |
| 1926-1930..... | <i>106</i> | 1907..... | <i>89</i> | 1918..... |
| 1897..... | <i>75</i> | 1908..... | <i>94</i> | 1919..... |
| 1898..... | <i>85</i> | 1909..... | <i>94</i> | 1920..... |
| 1899..... | <i>82</i> | 1910..... | <i>97</i> | 1921..... |



CHAPTER XI

Division of Words into Syllables

THE PRESENT-DAY SYSTEM of dividing words into syllables is, with a few exceptions noted in this chapter, based on pronunciation. It is literally impossible to divide words correctly unless one knows how to pronounce them correctly. Therefore, when dividing a word into syllables, it is important to learn its pronunciation simultaneously with its division.

While on the subject of pronunciation, it is well to note the fact that many words have variable pronunciations, so that the divisions of a word may differ according to the ways in which it may be pronounced. As an example, let us take the word *process*. Based on the preferred pronunciation *prōcess*, the division would be on the *c*; thus, *proc+ess*. However, if *prōcess* is favored, the division would be on the *ō*; thus, *pro-cess*.

Another important factor that should be borne in mind is that there are two authoritative dictionaries in the United States, namely, G. & C. Merriam Company's *Webster's New International Dictionary* and Funk & Wagnalls' *New Standard Dictionary*, and that these dictionaries, to a great extent, do not agree with each other on what constitutes the correct division of words into syllables. For instance, *Webster's* divides *independent* on the *d*, *independ-ent*, while the *Standard* divides this word on the *n*, *independ-ent*.

In order that this chapter may have a universal appeal, this writer has compiled a list of fourteen thousand words divided into syllables and accented *comparatively*, beginning on page 482. By the term *comparative* is meant the following: Wherever there is a variation in the syllabic division of a word, both *Webster's* and the *Standard* forms are included. As the words containing the variations are starred (*), it is easy for the reader to refer to both forms at once.

This writer, while including *Webster's* divisions, generally prefers those of the *Standard* because he believes that they are founded on a logical system that lends itself to consistency and simplicity. The following rules for the division of words into syllables are based on the work of the late F. Horace Teall, who was the authority on Word Divisions and

PROOFREADING AND COPY-PREPARATION

Compounding for the *New Standard Dictionary*. (*Note*: Wherever it states in the rules that follow that the division is *ON* a vowel or consonant, it means that the hyphen is to be placed *immediately after* the vowel or consonant specified.)

1. When the sound is distinctly that of a long vowel, or moderately long, the division should be *ON* that vowel. (*Note*: A *long vowel* may be defined as a speech sound represented by the letters *a*, *e*, *i*, *o* and *u* as they are used normally in the spoken word. Thus *a* would have the sound of the long vowel as in *bacon*, *e* as in *serious*, *i* as in *diagram*, *o* as in *folio*, and *u* as in *human*. In the category of *long vowels* may be included the diphthongs *æ* and *œ* [always pronounced *e*], and digraphs and trigraphs [in this case, a union of two or three vowels with one long sound] such as *ai*, *ea*, *ei*, *ie*, or *ieu*.)

| | | |
|---------------------|-------------------------|----------------------|
| abso-lu-tion | ca-pa-ble | fa-mous |
| accentu-ate | commu-nion ² | fa-tal |
| accepta-tion | dai-ly | fa-vor |
| accesso-ry | da-is | gai-ter |
| bai-liff | dea-con | garde-ni-a |
| barba-ri-an | de-pre-ci-ate | gastric-tis |
| ba-ri-um | ea-gle | ge-nius ³ |
| ba-sic ¹ | eccl-e-si-ast | ha-tred |
| beau-ti-ful | ecze-ma | hei-nous |
| cai-tiff | edi-to-ri-al | hi-erarch |
| ca-liph | fa-kir | ho-li-ness |

2. Divide *ON* an UNACCENTED short vowel or *ON* a vowel the sound of which is barely audible. (*Note*: An unaccented or obscure vowel is to be considered in the same category as a long vowel from the standpoint of word-division.)

| | | |
|---------------|---------------|---------------|
| al'che-my | coun'te-nance | fa-cil'i-tate |
| al'ge-bra | cov'e-nant | facsim'i-le |
| al'i-ment | debo-nair' | fem'o-ral |
| al'ma-nac | dec'a-log | fur'ni-ture |
| bad'i-nage | de-cease' | ger'mi-nal |
| barri-cade' | defi-ni'tion | glo'ri-fy |
| benev'o-lence | de-scribe' | gos'sa-mer |
| bi-zarre' | ec'sta-sy | heav'i-ly |
| ca-chet' | ed'i-fice | Hel'e-na |
| corpo-ra'tion | ed'i-tor | hem'i-sphere |
| corre-spond' | ef'fi-gy | he-ro'ic |

¹Webster's division, *bas-ic*. ²*Ibid.*, *commun-ion*. ³*Ibid.*, *gen-ius*.

DIVISION OF WORDS INTO SYLLABLES

3. Where the sound of an accented vowel is short, the division is on the consonant immediately following the vowel. (*Note:* A short vowel is usually identified in dictionaries by the breve [˘], thus, *făt*, *gĕt*, *hĭt*, *nōt* and *bŭt*.)

| | | |
|--------------|--------------|-------------|
| acad-emy | can-on | fac-ile |
| accel-er-ate | dam-ask | gar-bage |
| accliv-it-y | dan-gle | gar-den |
| admin-ister | dar-ling | han-gar |
| bal-ance | dec-ade | har-mony |
| bal-cony | den-im | illit-erate |
| bar-barous | eclec-tic | im-ag-ine |
| bar-on | econ-omy | leg-end |
| cab-in | effem-in ate | log-ic |
| cal-cimine | elab-orate | nec-essary |
| cal-iber | fab-ric | pal-ace |

4. Divide on the digraphs *ch*, *ph*, or *th* when they immediately follow a short accented vowel.

| | | |
|-------------|-------------------------|-------------|
| ach-romat | caph-ar | graph-ic |
| aph-orism | cath-ode | hypoth-esis |
| bach-elor | drach-ma | ich-thus |
| Baph-ia | ech-elon | Iph-igenia |
| bath-ic | eph-edrine ¹ | Ith-aca |
| biograph-ic | eth-ical | leth-argy |
| broth-er | gach-ua | mech-anism |
| cach-innate | goth-ic | pleth-ora |

5. The terminations shown below are indivisible. As indicated by the various illustrations that follow, the division is always on the letter preceding the termination.

| | | | |
|--------|--------|--------|--------|
| -cal | -cism | -gious | -tian |
| -cent | -dant | -nous | -tient |
| -ceous | -dent | -sion | -tion |
| -cial | -ture | -sive | -tious |
| -cian | -en | -sure | -tive |
| -cient | -geous | -tant | -tude |
| -cion | -geon | -tent | -ture |
| -cious | -gion | -tial | -vous |

¹Webster's division, *e-phed'rine*.

PROOFREADING AND COPY-PREPARED

*Ending
Syllable*

Specimen of Correct Divisions

| | |
|--------|---|
| -cal | botani-cal, periodi-cal, physi-cal, radi-cal |
| -cent | benefi-cent, magnifi-cent, reti-cent |
| -ceous | herba-ceous, farina-ceous, poma-ceous |
| -cial | benefi-cial, gla-cial, offi-cial, spe-cial |
| -cian | acousti-cian, dialecti-cian, electri-cian, obstetri-cian |
| -cient | an-cient, defi-cient, profi-cient, suffi-cient |
| -cion | coer-cion, suspi-cion |
| -cious | auda-cious, deli-cious, gra-cious, vera-cious |
| -cism | agnosti-cism, Catholi-cism, fanati-cism, Gre-cism |
| -dant | abun-dant, comman-dant, confi-dant, ver-dant |
| -dent | confi-dent, correspon-dent, ¹ diffi-dent, respon-dent ² |
| -dure | en-dure, or-dure, proce-dure, ver-dure |
| -en | behold-en, black-en, gold-en, oft-en ³ |
| -geon | bur-geon, stur-geon, sur-geon |
| -geous | coura-geous, gor-geous, outra-geous, umbra-geous |
| -gion | conta-gion, le-gion, re-gion |
| -gious | conta-gious, prodi-gious, reli-gious, sacrile-gious |
| -nous | albumi-nous, omi-nous, scruti-nous, synchro-nous |
| -sion | abra-sion, confes-sion, divi-sion, revis-sion |
| -sive | adhe-sive, defen-sive, eva-sive, pen-sive |
| -sure | embra-sure, lei-sure, meas-ure, ⁴ trea-sure ⁵ |
| -tant | annui-tant, exorbi-tant, impor-tant, inhabi-tant ⁶ |
| -tent | compe-tent, impo-tent, peni-tent, por-tent |
| -tial | essen-tial, ini-tial, intersti-tial, par-tial |
| -tian | dieti-tian, fus-tian, gen-tian, ter-tian |
| -tient | dissen-tient, pa-tient, quo-tient, sen-tient |
| -tion | addi-tion, condi-tion, emo-tion, subtrac-tion |
| -tious | ambi-tious, disputa-tious, propi-tious, vexa-tious |
| -tive | ac-tive, attrac-tive, effec-tive, selec-tive |
| -tude | infini-tude, quie-tude, solici-tude, turpi-tude |
| -ture | fix-ture, lec-ture, na-ture, tex-ture |
| -vous | mischie-vous, ner-vous ⁷ |

¹Webster's division,
correspond-ent.

⁴*Ibid., meas-ure.*

²*Ibid., respond-ent.*

⁵*Ibid., treas-ure.*

³*Ibid., of-ten.*

⁶*Ibid., inhabit-ant.*

⁷*Ibid., nervous.*

DIVISION OF WORDS INTO SYLLABLES

6. Where two consonants, or a consonant and a digraph (such as *ch*, *ph* or *th*), come together, and they are *separately pronounced*, the division is between the letters that follow the natural order of pronunciation. (*Note:* This rule can be applied only when the pronunciation of a word is definitely understood. As an example, let us take the word *furnish*. The correct pronunciation is *fur'nish*, with the accent on the first syllable. Here the division is between two adjoining consonants SEPARATELY PRO-NOUNCED—*fur-nish*. The accentuation of *pam'phlet* is on the first syllable. Here the consonant and the digraph are separately pronounced as *pam-phlet*. The following list of words is based on the foregoing rule. Observe how the adjoining consonants or the consonant and digraph are separately pronounced.)

| | | |
|----------------|----------------------|---------------|
| aber-rate | fan-cier | in-dus-trial |
| abhor-rence | fan-dan-go | jas-per |
| abnor-mal | fel-low | jaun-dice |
| abut-ted | fer-mentable | jel-lied |
| acan-thus | floun-der | jig-ger |
| an-chorage | fur-nish | join-der |
| bacil-lus | gal-lantry | jon-quil |
| bag-gage | gam-bol | jug-ger-naut |
| bal-cony | gar-ble | kip-per |
| bal-dric | gar-den | kit-ten |
| can-cerous | gar-nish | klep-tomaniac |
| can-didacy | gar-ter | knob-by |
| can-ker | ges-ticulate | lac-rimal |
| can-nonade | gher-kin | lad-der |
| can-ter | had-dock | lam-bent |
| dab-ble | hal-ber-dier | lam-poon |
| daf-fodil | han-gar ¹ | lam-prey |
| dain-ty | har-bin-ger | lan-guid |
| dam-nable | har-mon-y | mad-den |
| eman-cipation | har-vester | mad-rigal |
| em-blematical | her-maph-rodite | mag-got |
| emen-dation | il-licit | main-tain |
| emer-gency | im-pal-pable | mam-mal |
| em-peror | im-per-tinence | man-date |
| em-phatically | im-prove | pam-phlet |
| em-pire | im-pudence | pic-ture |
| encoun-ter | inar-ticulate | pil-lory |
| fab-ric | in-car-nate | satur-nalia |
| fac-tor | in-cen-diary | suc-cession |
| fal-sification | in-dis-tinct | trium-phant |

¹Webster's division, *hang-ar.*

PROOFREADING AND COPY-PREPARATION

7. Whenever three consonants follow a short vowel, the second consonant should go with the third, *not with the first*, in forming the syllable
 (*Note:* When applying this rule, certain facts should be borne in mind. The digraph *ck*, since it represents one sound only, is *indivisible*. Words such as *fickle*, *nickle*, *pickle*, *sickle*, and *tickle* are always divided *fick-le*, *nick-le*, *pick-le*, *sick-le*, and *tick-le*. The prefix *trans-* is a separate syllable in words such as *trans-fer*, *trans-fix*, *trans-form*, *trans-fuse*, *trans-gress* and others of similar pattern; it should not be mistaken for *tran-* in such words as *tran-scend*, *tran-scribe*, *tran-spire*, etc. The examples below illustrate Rule 7.)

| | | |
|------------|-----------------------|-------------|
| ac-tress | dan-gling | jum-blign |
| an-gle | En-glish ¹ | mum-ble |
| an-gling | fum-ble | mum-blign |
| bur-glar | fum-blign | spar-kle |
| bus-tle | frus-trate | spar-klign |
| bus-tling | hun-dred | sprin-kle |
| cen-tral | hun-gry | sprin-klign |
| chil-dren | jan-gle | tin-gle |
| crum-ble | jan-gling | tin-gling |
| crum-blign | jon-gleur | tum-ble |
| dan-gle | jum-ble | tum-blign |

8. The Anglo-Saxon, or purely English, suffixes *-ed*, *-er*, *-est*, *-eth*, *-ing*, and *-ish* are indivisible, and the division is on the letter immediately preceding any of these suffixes, with the exception as indicated in Rule 9.

| | | |
|-------------|------------|------------|
| abort-ed | angri-est | add-ing |
| abstract-ed | bitter-est | bak-ing |
| bait-ed | black-est | carv-ing |
| ballot-ed | burli-est | danc-ing |
| calculat-ed | cagi-est | etch-ing |
| calibrat-ed | damp-est | farm-ing |
| dart-ed | earli-est | grow-ing |
| decorat-ed | fin-est | hav-ing |
| acclaim-er | break-eth | bald-ish |
| accus-er | know-eth | black-ish |
| bail-er | mak-eth | blu-ish |
| balanc-er | show-eth | devil-ish |
| cajol-er | search-eth | girl-ish |
| can-er | tak-eth | small-ish |
| danc-er | think-eth | whit-ish |
| debas-er | wak-eth | yellow-ish |

¹Webster's division, *Eng-lish*.

DIVISION OF WORDS INTO SYLLABLES

Note: Words of Latin or French derivation ending in *or* are not divided according to the rule governing the Anglo-Saxon suffix *-er*. In the case of the ending *or*, the division is on the letter immediately preceding this termination.

| | | |
|---------------|-------------|------------|
| abduc-tor | confes-sor | edi-tor |
| abnega-tor | contrac-tor | inheri-tor |
| ac-tor | counci-lor | inven-tor |
| adultera-tor | counse-lor | ora-tor |
| advi-sor | credi-tor | profes-sor |
| asses-sor | defini-tor | protec-tor |
| collec-tor | deposi-tor | reflec-tor |
| compres-sor | depres-sor | resis-tor |
| concentra-tor | deroga-tor | solici-tor |
| concilia-tor | detec-tor | succes-sor |
| conduc-tor | direc-tor | ven-dor |

9. When an orthographic rule, or the accentuation of a syllable, necessitates doubling the consonant immediately preceding an Anglo-Saxon suffix, the division should be between the last letter of the root-word and its adjoining consonant.

| <i>Root Word</i> | <i>Additional Consonant</i> | <i>Correct Division</i> |
|------------------|-----------------------------|-------------------------|
| abet | t | abet- <u>ted</u> |
| acquit | t | acquit- <u>ted</u> |
| admit | t | admit- <u>ted</u> |
| allot | t | allot- <u>ted</u> |
| bag | g | bag- <u>ger</u> |
| bat | t | bat- <u>ter</u> |
| bed | d | bed- <u>der</u> |
| beget | t | beget- <u>ter</u> |
| red | d | red- <u>dest</u> |
| slim | m | slim- <u>mest</u> |
| thin | n | thin- <u>nest</u> |
| trim | m | trim- <u>mest</u> |
| control | l | control- <u>ling</u> |
| gas | s | gas- <u>sing</u> |
| hit | t | hit- <u>ting</u> |
| plan | n | plan- <u>ning</u> |
| man | n | man- <u>nish</u> |
| red | d | red- <u>dish</u> |
| slim | m | slim- <u>mish</u> |
| thin | n | thin- <u>nish</u> |

WORDS OFTEN DIVIDED WRONGLY

The division into syllables of the following words is often made incorrectly. Each of these words is divided according to one of the foregoing rules of this chapter. The correct division is shown on the right; on the left is illustrated the wrong division, which quite commonly appears in print. (*Note:* Only that part of the word which represents a wrong division is illustrated.)

| <i>Wrong</i> | <i>Right</i> |
|--------------------|--------------------|
| atmo-sphere | atmosphere |
| axiom-atic | axio-matic |
| ber-ate | be-rate |
| boun-dary | bound-ary |
| Catholic-ism | Catholi-cism |
| cer-ate | ce-rate |
| Christ-ian | Chris-tian |
| contagi-ous | conta-gious |
| courage-ous | coura-geous |
| de-molition (noun) | dem-olition (noun) |
| dem-olish (verb) | de-molish (verb) |
| direct-or | direc-tor |
| effici-ent | effi-cient |
| elect-ive | elec-tive |
| fa-ker | fak-er |
| fak-ir | fa-kir |
| fanatic-ism | fanati-cism |
| Fin-nish | Finn-ish |
| furn-ish | fur-nish |
| greens-ward | green-sward |
| hemis-phere | hemi-sphere |
| leis-ure | lei-sure |
| magic-al | magical |
| mass-ive | mas-sive |
| moist-ure | mois-ture |
| mount-ain | moun-tain |

DIVISION OF WORDS INTO SYLLABLES

| <i>Wrong</i> | <i>Right</i> |
|-----------------------|-----------------------|
| plea-sure | pleas-ure |
| poig-nant | poign-ant |
| pre-mise (noun) | prem-ise (noun) |
| prem-ise (verb) | pre-mise (verb) |
| proble-matic | problem-atic |
| pro-gress (noun) | prog-ress (noun) |
| prog-ress (verb) | pro-gress (verb) |
| pro-spect (n. and v.) | pros-pect (n. and v.) |
| re-futation (noun) | ref-utation (noun) |
| ref-ute (verb) | re-fute (verb) |
| relig-ion | reli-gion |
| sig-nor | si-gnor |
| spec-ial | spe-cial |
| suffici-ent | suffi-cient |
| suspici-ous | suspi-cious |
| syste-matic | system-atic |

Analyzing the Elements of Syllabication. One of the most successful ways of learning the principles of syllabication, or to use a simpler term, word-division, is to study the meanings of words. If one knows the derivation of a word, its syllabication is comparatively simple. For illustration, let us take the word *founder*, which has more than one meaning. *Founder*, one who founds or establishes a business or an institution, is divided on the *d*, because the root word is *found* and the termination *-er*, an Anglo-Saxon suffix (see pages 478 and 479), is a separate syllable.

On the other hand, *founder*, meaning to stumble, to become disabled, or to sink, is derived from the Old French *afondrer*, to sink. In this case, the division is between *n* and *d* (*foun-der*) because (1) there is no root word, and (2) the adjoining consonants are separately pronounced, as explained in Rule 6. The same reasoning applies to *hemisphere* and *greensward*. *Hemi* means *half*, and *sward* is a grassy surface of land, hence the correct divisions are *hemi-sphere* and *green-sward*.

For word-divisions that are incorrect from the typographical viewpoint, see pages 139 and 140.

FOURTEEN THOUSAND WORDS CORRECTLY DIVIDED
AND ACCENTED COMPARATIVELY

THE FOLLOWING WORDS are divided and accented *comparatively* according to *Webster's New International Dictionary of the English Language*, 1938 edition, G. & C. Merriam Company, publishers, Springfield, Massachusetts, and the *New Standard Dictionary of the English Language*, 1940 edition, Funk & Wagnalls Company, publishers, New York, N. Y. (Where word is starred [*], see footnote indicating where variations in division and accentuation according to the *New Standard Dictionary* may be found. *Note:* Words of one syllable, or one sound, have not been included here.)

— A —

| | | | |
|-------------------|------------------|----------------------|-------------------|
| ab'a-cus | ab'sinthe | ac'ci-dent | a-cid'i-fy |
| ab-a-lo'ne | ab'so-lu-tion | ac-ci-den'tal-ly | ac-i-doph'i-lus |
| a-ban'doned | ab'so-lut-ism | ac-claim' | ac-i-do'sis |
| a-base' | ab-solv'a-ble | ac-cla-ma'tion | ac-knowl'edge |
| a-bate'ment | ab-sol'vent | ac-cli-ma-ti-za'tion | ac-knowl'edg-ment |
| ab-sorbed' | ab-sorbed' | ac-cli'ma-tize | ac'me |
| ab-at-toir* | ab-sorb'ent* | ac-cliv'i-ty | ac'ne |
| ab'bess | ab-sten'tious | ac-co-lade' | a-cous'tics |
| ab-bre-vi-a'tion | ab'sti-nence | ac-com'mo-dat-ing | ac-quaint'ance* |
| ab'di-ca-ble | ab'stract | ac-com-mo-da'tion | ac-qui-esce' |
| ab-di-ca'tion | ab-struse'ly | ac-com'pa-nist | ac-qui-si'tion |
| ab-do'men | ab-surd'i-ty | ac-com'plice | ac-quit'tal |
| ab-dom'i-nal | a-bun'dance | ac-com'plish | a'cre-age |
| ab-duc'tor | a-bus'er | ac-cord'an-ce | ac'rid |
| a-be-ce-dar'i-an* | a-but'ment | ac-cor'di-on | a-crid'i-ty |
| ab-er'rate | a-but'ted | ac-count'a-ble | ac-ri-mo'ni-ous |
| a-bey'ance | a-bys'mal-ly | ac-count'ant | ac'ro-bat |
| ab-hor'rence | a-bys'sal* | ac-cru'al | a-crop'o-lis |
| a-bid'an-ce* | ac-a-dem'ic | ac-cu'mu-la-tor | a-cros'tic |
| a-bil'i-ty | ac-a-dem'i-cal | ac'cu-ra-cy | act'a-ble |
| ab-jec'tion | a-cad-e-mi'cian | ac-curs'ed | ac'tin-isim |
| ab-ju-ra'tion | a-cad'e-my | ac-cu'sa-tive | ac'tion |
| ab-jur'a-to-ry* | a-can'thus | ac-cus'tomed | ac'ti-vate |
| ab-ne-ga'tion | a-car'pous | ac'er-ate* | ac-tiv'i-ty |
| ab-nor'mal-ly | a-cat-a-lec'tic | a-cer'bi-ty | ac'tress |
| a-bol'ish | ac-ced'en-ce* | ac'er-ose* | ac'tu-al |
| a-bom'i-na-ble | ac-cel'er-an'do* | ac'er-ous* | ac'u-ate |
| ab-o-rig'i-nal | ac-cel'er-ate | a-cer'vate* | a-cu'men |
| ab-o-rig'i-ne | ac-cel'er-a'tion | ac'e-tate | a-da'gio |
| a-bor'tion-ist | ac-cel'er-a-tor | ac-e'tic* | ad'a-mant |
| ab-rade' | ac-cen-tu-a'tion | ac'e-tone | a-dapt' |
| ab-ra'sive | ac-cep'tance* | a-cet'y-lene | a-dapt-a-bil'i-ty |
| a-bridg'ment | ac-cep-ta'tion | a-chiev'a-ble | ad-ap-ta'tion |
| ab-ro-ga'tion | ac-cep'ter | ach'ing-ly | a-dapt'er |
| ab-rupt'ly | ac-cep'tor | ach-ro-mat'i-cal-ly | ad-den'dum |
| ab'scussed | ac-ces'sion | a-chro'ma-tize | add'i-ble |
| ab-scond' | ac-ces'sory | ac'id | |

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|----------------------|--------------------|---------------------|
| ad-dict'ed | a-dul'ter-y | ag'let | a-lign' |
| ad-di'tion-al-ly | ad-van'tage | ag-na'tion | al'i-ment |
| ad-dress-ee' | ad-van-ta'geous | ag-no'men | al-i-men'ta-ry |
| ad-dres'sor | ad-ven'ture | ag-nos'tic | al'i-mo-ny |
| ad-duc'i-ble* | ad-ven'tur-ous | ag-nos'ti-cism | al'ka-li |
| ad-duc'tor | ad-ver'bi-al | a-gon'ic | al-ka-lin'i-ty |
| ad'e-noid | ad-ver-sar-y* | ag-o-nis'tic | al-ka-li-za'tion |
| ad'ept* | ad-ver'si-ty | ag'o-nize | al-le-ga'tion |
| a-dept'ly | ad-vert'en-ly* | ag'o-ny | al-le'giance |
| ad'e-qua-cy | ad-ver-tis-ing | a-graph'i-a | al-le-gor'i-cal |
| ad'e-quate | ad-vis'a-ble | a-grar'i-an* | al'le-go-rist |
| ad-her'ence | ad-vi'so-ry | a-gree-a-bil'i-ty | al'le-go-ry |
| ad-he'sion | ad-vo-ca-cy | ag-ri-cul'tur-al | al-le'gro |
| ad-he'sive | ad-voc'a-to-ry* | a-gron'o-my* | al-le-lu'ia |
| a-dieu' | ae'on | a'gue | al-ler'gic |
| ad in-fi-ni'tum | a-e-ri-al | ai-grette' | al-le'vi-ate |
| ad in'te-rim | a'er-ie | ai'ler-on* | al-le'vi-a-tive |
| a-dios* | a-er-o-nau'ti-cal-ly | air'-con-di'tioned | al-li-ga-tor |
| ad-ju'di-cate | a-er-o-nau'tics | air'y | al-lit'er-ate |
| ad-ju-ra'tion | aes-the'ti-cism | al'a-bas-ter | al-lo-ca-ble |
| ad-jur'a-to-ry* | af'fa-bly | a-lac'ri-ty | al-lot'ted |
| ad-ju'ror* | af-fec'ta-tion | a'tar | al-lu'sive-ly |
| ad-just'er | af-fect'ed | a-larm'ist | al-lu'sive-ness |
| ad-jus'tor | af-fec'tion-ate-ly | a-lar'um | al-lu'vei-al |
| ad'ju-tant | af-fec'tive | al'ba-tross | al-lu'vei-um |
| ad-min'is-ter | af-fi'ance | al-be'it | al-ly' |
| ad-min'is-tra-tor | af-fi-da'vit | al'bi-nism | al'ma-nac |
| ad'mi-ra-ble | af-fil'i-ate | al-bi'no | al-might'y |
| ad'mi-ral-ty | af-fin'i-ty | al'bum | al'mon-er |
| ad-mi-ra'tion | af-firm'a-bly | al-bu'men-ize | al'oe |
| ad-mis'si-ble | af-fir-ma'tion | al-bu-mi-noi'dal | al-pac'a |
| ad-mis'sion | af-flic'tion | al-caz'ar* | al'pha-bet-ize |
| ad-mon'ish | af-flu-ent-ly | al'che-mist | al-read'y |
| ad-mo-ni'tion | af-for-est-a'tion* | al'che-my | al'tar |
| ad-mon'i-to-ry | af'fri-cate* | al-co-hol-ic'i-ty | al'ter |
| a-do' | aft'er | al'co-hol-ism | al-ter-a'tion |
| a-do'be | a'gar | al'der-man | al-ter'nant |
| ad-o-les'cence | ag'ate | a-lert' | al-ter-nate |
| a-dopt'a-ble | a'ged | al-fal'fa | al-ter-na'tion |
| a-dop'tion | a'gen-cy | al-fres'co | al-ter-na-tive |
| a-dor'a-ble | a'gent | al'ge-bra | al-ter-na-tor |
| ad-o-ra'tion | ag-gra-da'tion | al-ge-bra'ic | al-tim'e-ter |
| a-dor'er | ag'gran-dize | al-ge-bra'i-cal | al'ti-tude |
| ad-re'nal | ag'gra-vate | a'li-as | al-ti-tu'di-nal |
| ad'u-late | ag-gre-ga'tion | a'l'i-bi | al-to-geth'er |
| ad'u-la-to-ry | ag'ile-ness | a'lien* | al-tru-is'ti-cal-ly |
| a-dul'ter-ate | a-gil'i-ty | a'lien-ate* | a'l'um |
| a-dul'ter-ess | ag'i-tate | a'lien-ist* | a-lu-mi-nif'er-ous |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARATION

| | | | |
|------------------|---------------------|-------------------|----------------------|
| al-u-min'i-um | am-phib'i-an | an'ec-dot-ist | an-ten'na |
| a-lu'mi-nize | am-phi-bi-ot'ic | a-ne'mi-a | an-te'ri-or |
| a-lu'mi-nous | am-phib'i-ous-ly | an-e-mo'sis | an'them |
| a-lu'mi-num | am'ple-ness | an'er-oid* | an-the'sis |
| a-lum'nus | am-plex'i-caul | an-es-the'si-a | an'thrax |
| a-lys'sum | am-pli-a'tion | an-es-thet'ic | an-thro-pog'e-ny |
| a-mal'gam-ate* | am-pli-fi-ca'tion | an-es'the-tist | an-thro-pog'ra-phy |
| a-man-u-en'sis | am-plif'i-ca-to-ry* | an'gel | an-thro-po-log'i-cal |
| am'a-ranth | am'pli-fi-er | an-gel'i-cal-ly | an-thro-pol'o-gy |
| am-a-ran'thine | am'pli-tude | an'ger | an'tic |
| a-mass'a-ble | am'ply | an-gi'na | an-tic'i-pant |
| am-a-teur' | am-pu-ta'tion | an'gle | an-tic'i-pate |
| am'a-to-ry | am'u-let | an'gler | an-tic'i-pa-to-ry |
| Am'a-zon | a-mus'a-ble | an'gling | an'ti-dot-al* |
| am-bas'sa-dor | a-mus'ed-ly | an'gri-ly | an-ti-drom'ic |
| am-bi-dex'ter | a-mu'sive | an-gri-ness | an-ti-mo'nic* |
| am'bi-ent | a-nach'rō-nism | an'guish | an-ti-mo-ny |
| am-bi-gu'i-ty | a-nach-ro-nis'tic | an'gu-lar | an-tin'o-my |
| am-big'u-ous | a-nach'rō-nous-ly | an-hy'drous | an-ti-pa-thet'ic |
| am-bi'tious | an-a-clas'tic | an'ile | an-ti-pa-thet'i-cal |
| am-bro'si-a | an-a-er-o'bic* | an'i-line | an-tip'a-thy |
| am-bro'si-al* | an-a-gram-mat'ic | an-nil'i-ty | an-ti-phlo-gis'tic |
| am'bula-lance | a'nal | an'i-mal | an'ti-phon |
| am'bu-la-to-ry | an'a-lects | an'i-mal-ism | an-tiph'o-nal |
| am-bus-cad'er | an-a-lep'tic | an'i-mat-ed-ly | an-ti-quar'i-an* |
| a-me'bic | an-al-ge'si-a | an-i-ma'tion | an'ti-quat-ed |
| a-mel'io-rate* | an-a-log'i-cal-ly | an-i-mos'i-ty | an-tiq'ui-ty |
| a-mel'io-ra-tor* | a-na'lō-gous-ly | an'ise | an-ti-sep'sis |
| a-me'na-ble | an'a-logue | an'kle | an-ti-se'rūm |
| a-mend'a-to-ry | a-na'lō-gy | an'klet | an-tith'e-sis |
| a-men'i-ty | a-na'lō-sis | an-nal-is'tic | an-ti-thet'ic |
| a-men'ti-a* | an'a-lyst | an-nex'a-ble | an'to-nym |
| am'e-thyst | an-a-lyt'i-cal-ly | an-ni'hi-la-ble | an-ton'y-my |
| a'mi-a-ble | an'a-lyze | an-ni'hi-late | an'trum |
| am-i-ca-bil'i-ty | an-a-mor'pho-sis | an-ni-ver'sa-ry | a'nus |
| am'i-ca-bly | an'arch-ism | an-nu'i-tant | anx'i-e-ty |
| am'i-ty | an'arch-y* | an-nul'ment | anx'ious-ly |
| am-mo'ni-a | an-a-tom'i-cal | an-nun-ci-a'tion | an'y |
| am-mu-ni'tion | a-na'to-mist | an'ode | a-part'ment |
| am-ne'si-a | a-na'to-my | a-noint'er | ap-a-tet'ic |
| am'nes-ty | an'ces-tor | a-non'y-mous | ap-a-thet'i-cal-ly |
| a-moe'ba | an'chor-age | an-oth'er | ap'a-thy |
| am'o-rous | an-cho'vy | an'swer-a-ble | a-pe'ri-ent |
| a-mor'phous | án'cient | an-tag'o-nism | a-pe-ri-o'dic |
| a-mor-ti-za'tion | an'cil-lar-y* | an'te | a-pe-ri-tif' |
| a-mour' | an'ec-do-tal | an-te-ced'ence* | ap'er-ture |
| am-per'age | an-ec-dot'ic | an-te-di-lu'vi-an | a-pet'al-ous* |
| am'per-sand | an-ec-dot'i-cal | an'te-lope | a'pex |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|------------------|-------------------|-------------------|------------------------|
| aph'a-nite | ap-pen'dix | ar-cha'ic | ar-te-ri-o-scle-ro'sis |
| a-pha'si-a | ap-per-tain' | arch'bish'op | ar'ter-y |
| a-pha'si-ac | ap'pe-ten-cy | ar-che ol'o-gy | ar-te'sian |
| a'phid* | ap'pe-tite | arch'er-y | ar-thri'tis |
| a-pho'ni-a | ap'pe-ti-tive | ar-chi-pel'a-go | ar-thrit'ic |
| a-phon'ic | ap-plau'sive* | ar-chi-tec'tur-al | ar-throp'o-dal |
| aph'o-rism | ap'pli-ca-bly | ar-chi'val | ar'ti-choke |
| a(pi-an | ap-pli'er | arc'tic | ar'ti-ble |
| a(pi-ar'i-an* | ap-point-ee' | ar'dent | ar-tic'u-lar |
| a(pi-a-rist | ap-poin'tive | ar'dor | ar-tic'u-late |
| a(pi-ar-y* | ap-poin'tor | ar'du-ous | ar'ti-fice |
| ap'ish | ap-por'tion | a're-a | ar-tif'i-cer |
| a-poc'a-lypse | ap-pos'a-ble | a-re'na | ar-ti-fi'cial-ly |
| ap-o-car'pous | ap-po-si'tion | ar'go-sy | ar-til'ler-y-man |
| ap-o-ge'al | ap-pos'i-tive | ar'gu-a-ble | ar'ti-san |
| ap'o-gee | ap-prais'al | ar-gu-men-ta'tion | art'ist |
| a-pol-o-get'ic | ap-pre'ci-a-ble | ar'id | ar-tiste' |
| a-pol'o-gist | ap-pre'ci-a-to-ry | a-rid'i-ty | ar-tis'tic |
| ap'o-logue | ap-pre-hen'si-ble | ar-is-to-cra-cy | art'ist-ry |
| ap-o-plec'ti-cal | ap-pren'tice | a-ris-to-crat'ic | art'y |
| ap'o-plex-y | ap'pro-ba-tive | a-rith'me-tic | as-a-fet'i-da |
| a-pos'ta-sy | ap'pro'pri-a-ble | ar-ith-met'i-cal | as-bes'tos |
| a-pos'tate | ap'pro'pri-ate | ar-ith-me-ti'cian | as-cend'a-ble |
| a-pos'tle | ap-prox-i-ma'tion | ar-ma'da | as-cend'an-cy* |
| a-pos'to-late | ap-pur'te-nance | ar-ma-dil'l'o | as-cen'sion |
| ap-os-tol'ic | a'pri-cot | ar'ma-ment | as-cer-tain' |
| a-pos'tro-phe | a-pri-or'i-ty | ar'ma-ture | as-cet'ic |
| ap-os-troph'ic | a'pron | ar'mil-lar-y* | as-cet'i-cism |
| a-poth'e-car-y* | ap-ro-pos' | ar'mi-stice | a-sep'tic |
| a-poth-e-o'sis | ap'ti-tude | ar'mor | a-shamed' |
| ap'pa-nage | aq'ua* | ar-mo'ri-al | as'i-nine |
| ap-pa-ra'tus | aq-ua-ma-rine** | ar'mor-y* | a-skance' |
| ap-par'el | a-quar'i-um* | ar'mure | as-par'a-gus |
| ap-par'eled | a-quat'ic | ar'my | as'pect |
| ap-par'ent-ly | a-que-duct | ar'ni-ca | as'pen* |
| ap-pa-ri'tion | a'que-ous | a-ro'ma | as'per-ate |
| ap-peal'ing-ly | aq'ui-line | ar-o-mat'ic | as-per'i-ty |
| ap-pear'ance | ar'bi-ter* | a-ro'ma-tize | as-per'sion |
| ap-peas'a-ble | ar'bi-tral | a-rou'sal | as'pic |
| ap-pel'late | ar-bit'ra-ment | ar-peg'gio | as-pir'ant |
| ap-pel-la'tion | ar'bi-trar-y* | ar'rant | as-pi-ra'tion |
| ap-pel-lee' | ar'bi-tra-tor | ar-rest'er | as-pir'a-to-ry |
| ap-pel'lor | ar'bor | ar-res'tor | as'pi-rin |
| ap-pend'aged* | ar-bo're-al | ar-riv'al* | as-sail'ant |
| ap-pend'an-cy | ar'bor-ous | ar'ro-gan-cy | as-sas'sin |
| ap-pen-dec'to-my | ar-bu'tus | ar'se-nal | as-sas'si-nate |
| ap-pen-di-ci'tis | ar'ca-ture | ar'son | as-sem'blage |
| ap-pen-dic'u-lar | ar-chae ol'o-gist | ar-te'ri-al | as-sen'tor |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARATION

| | | | |
|---------------------|---------------------|--------------------|-----------------------|
| as-sert'er | a'the-ism | au-rif'er-ous | ax-i-o-mat'i-cal |
| as-ser'tion | a-the-is'ti-cal | au-ro'ra | a-za'le-a |
| as-ser'tor | ath'el-ing* | aus-pi'cious-ly | az'ure |
| as-sess'a-ble | ath'lete | aus-ter'i-ty | |
| as-ses'sor | ath-let'i-cism | au-then'ti-cate | — B — |
| as-sev'er-ate | ath-let'ics | au-then-tic'i-ty | bab'ble |
| as-si-du'i-ty | a-thwart' | au'thor | ba-boon** |
| as-sid'u-ous-ly | at-mospher'i-cal | au-thor'i-ta-tive | bac-ca-lau're-ate |
| as-sign'a-ble | at'om | au-thor-i-za'tion | bac'cha-nal |
| as-sig-na'tion | a-tom'ic | au'thor-ized | bac-cha-na'li-an |
| as-sign-ee' | at-o-mic'i-ty* | au'thor-ship | bach'e-lor |
| as-sign-or' | at'om-ism | au-to-bi-og'ra-phy | bac'il-lar-y |
| as-sim'i-la-ble | a-ton'ic | au-toc'ra-cy | ba-cil'lus |
| as-sim'i-la-to-ry | a-tro'cious-ly | au-tog'ra-phy | back'wa-ter |
| as-sist'an't* | a-troc'i-ty | au-to-gy'ro | bac-te'ri-a |
| as-so'ci-ate | a-troph'ic | au-to-mat | bac-te-ri-o-log'i-cal |
| as-so-ci-a'tion | at'ro-phied | au-to-mat'i-cal-ly | badg'er |
| as'so-nance | at-tain'a-ble-ness | au-tom'a-tism | bad-i-nage** |
| as-suage'ment | at-tain'der | au-tom'a-ton | bad'min-ton |
| as-sua'sive | at-tain'ture | au-to-mo-bil'ist | baf'fle |
| as-sum'a-ble | at-tem'per | au-ton'o-mous | baf'fling-ly |
| as-ump'sit | at-tempt'a-ble | au'top-sy | baff'y* |
| as-sur'ance | at-tend'an'ce* | au-to-tox-e'mi-a | bag-a-telle' |
| as-sur'ed-ness | at-ten'tion | au-tum'nal-ly | bag'gage |
| as'ter | at-ten'tive-ly | aux-il'ia-ry | bai'liff |
| as'ter-isk | at-ten-u-a'tion | a-vail-a-bil'i-ty | bak'er |
| a-ster'nal | at-tes-ta'tion | av'a-lanche | bal-a-lai'ka |
| as-ter-oid | at-tor'ney | av'a-rice | bal'anc'er |
| as-the'ni-a | at-tract'a-ble-ness | av-a-ri'cious-ly | ba-laus'tine |
| asth-mat'i-cal | at-trac'tive-ly | av'e-nue | bal-brig'gan |
| as-tig-mat'ic | at-trib'u-ta-ble | av'er-age | bal'co-ny |
| a-stig'ma-tism | at-trib'ute | av'er'sion | bal'dric |
| as-ton'ish | at'tri-bute | av'i-ar-y* | bal-is-tra'ri-a |
| as-tound'ing-ly* | at-trib'u-tive | av'i-a-tor | balk'y |
| as'tra-khan | auc-tion-eer' | avid | bal'lad |
| as'tral | au-da'cious | a-vid'i-ty | bal'lad-ry |
| as-trin'gen-cy | au-dac'i-ty | av-o-ca'do | bal-le-ri'na |
| as-trol'o-ger | au'di-bly | av-o-ca'tion | bal'let |
| as-tro-log'i-cal-ly | au-di-ence | a-voc'a-to-ry | bal-lis-ti'cian |
| as-tro-nom'i-cal | au'dit | a-void'a-ble | bal-loon' |
| as-tute'ly | au-di'tion | av-oir-du-pois' | bal'us-ter |
| a-sun'der | au-di-to'ri-um | a-vow'al | bam-bi'no |
| a-sy'lum | au'ger | a-wak'en-ing | ba'nal |
| a-sym-met'ri-cal | aug-men-ta'tion | aw'ful | ba-nan'a |
| a-syn'chro-nism | aug-ment'a-tive* | aw'less | band'age |
| at'a-vism | au gra-tin' | a-wry' | ban-dan'na |
| at'el-ier* | au'gur | ax'il-lar-y | ban-deau' |
| ath-a-na'si-a* | au'gu-ry | ax'iom | ban'dit |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|----------------|--------------------|----------------------|----------------|
| ban-do-leer' | bas'tar-dy* | be-queath'al | bi-o-log'i-cal |
| ban'do-line | bas-tille' | be-rate' | bi-om'e-try |
| ban'dy | bas'tion | be-ret* | bi-par'ti-san |
| ban'ish-ment | bath'ic | ber'i-ber'i | bi-sec'tor |
| ban'is-ter | ba-tiste' | ber'serk-er | bish'op-ric |
| ban'jo | ba-ton** | be-sieg'ing-ly | bi'son |
| bank'er | bat-tal'ion | be'som | bit'er |
| ban'quet | bat'ter-y | be-so'ted | bit'ter |
| ban'ter-ing-ly | bau'ble | bes'tial-ly | bi-tu'men |
| Baph'ia | bawd'ry | bes-ti-al'i-ty | bi-tu'mi-nize |
| bap-tis'mal | bawd'y | bes'tial-ize | bi-va'len-cy |
| bar-bar'i-an* | bay'o-net | bes'ti-ar-y* | biv'ou-ac |
| bar-bar'ic | bay'ou | be-to'ken | bi-zarre'ness |
| bar'ba-rism | ba-zaar' | be-troth'al | blab'ber |
| bar'ba-rous-ly | bea'con | bev'el | blam'a-ble |
| bar'be-cue | bea'dle | bev'er-age | blan'dish |
| bar'ber | beak'er | bev'y | blan'ket |
| bar'gain | be-a-tif'ic | be-wil'der-ing-ly | blar'ney |
| bar'i-tone | be-at-i-fi-ca'tion | bez'ant | blas'phe-mous |
| bar'i-um* | beau'ti-fy | be-zo'ni-an | bla'tan-cy |
| bark'er | bea'ver | bi'ased | bla'zon-ry |
| bar'na-cle | be-dev'il | bib-li-o-graph'i-cal | blear'i-ness |
| ba-rom'e-ter | be-diz'en | bib-li-op'e-gy | blem'ish-er |
| bar-o-met'ric | be-drag'gle | bib'li-o-phile | bless'ed-ly |
| bar'on | bee'tle | bib-li-o-phili-c | blis'ter-y |
| bar'on-et-age | beg'gar-ly | bi-car'bon-ate* | bliz'zard |
| ba-ro'ni-al | be-gin'ning | bi-cen'te-nar-y* | block-ad'er |
| ba-roque' | be-go'ni-a | bi-cen-ten'ni-al | blos'som-y |
| bar-ra-cu'da | be-grudg'ing-ly | bi-chlo'ride | blot'ted |
| bar'rage | be-hav'ior* | bi-cus'pi-date | blow'z'y |
| bar'r'a-tor | be-hav-ior-is'tic* | bi'cy-clist | blub'ber-er |
| bar-ri-cade' | be-hold'en | bi-en'ni-al-ly | blu'cher |
| bar'ri-er | be-lea'guer | big'a-mous-ly | bludg'eon |
| bar'ring | be-li'er | big'ot | blu'ing |
| bar'ris-ter | be-liev'er | bi-lat'er-al | blun'der |
| bar'ter | bel-lig'er-en-cy | bilg'y | blus'ter-ous |
| bar'y-tone | be-lov'ed | bi-lin'gual-ism | bod'ice |
| bas'al* | bel-ve-dere' | bilious | bod'y |
| bas'ic* | ben-e-fac'tion | bil'liard-ist | bo'gus |
| bas'i-cal-ly* | ben'e-fice | bi-loc'u-late | bois'ter-ous |
| ba-sil'i-cal | ben'e-ficed | bi-man'u-al-ly | bo-le'ro |
| bas'i-lisk | ben-e-fi'cial-ly | bind'er-y | bol'ster |
| ba'sin | ben-e-fi-ci-ar-y* | bin'na-cle | bolt'er |
| bas'i-net | ben'e-fit-ed | bin'o-cle | bom-bas'tic |
| ba'sis | be-nev'o-lence | bin-oc'u-lar | bomb'er |
| bas'ket | be-nig'nan-cy | bi-og'ra-pher | bo'na fi'de |
| bas-soon' | be-nig'ni-ty | bi-o-graph'i-cal | bond'age |
| bas'tard | ben'zo-ate | | bon'i-ness |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARATION

| | | | |
|------------------|----------------|----------------|-------------------|
| bo'rus | bra-va'do | bud'dle | ca-bal-le'ro |
| bon'y | brav'er-y | budg'et | cab'a-ret |
| boo'by | bra-vu'rā | budg'et-er | cab'bage |
| boom'er-ang* | brawl'er | buf'fa-lo | cab'in |
| boost'er | brown'i-ness | buff'er* | cab'i-net |
| boot-ee* | bra'zen | buf'fet | ca-boose' |
| boo'ty | bra'zier | bu'gle | cach'a-lot |
| bo'rate | breez'y | bulb'ous* | ca-chet' |
| bo'rax | breth'ren | bulg'er | cach'in-nate |
| bor'dered | bre've-ar-y* | bulk'y | cack'le |
| bor'dure | brev'i-ty | bul'le-tin | cack'ling |
| bo're-al | brew'er-y | bul'lion | ca-coph'o-ny |
| bore'dom | brib'a-ble | bull'ish | cac'tus |
| bor'er | brid'al* | bull'ock* | ca-dav'er* |
| bo'ric | bri'dle | bul'ly | ca-dav'er-ous |
| bor'ough | bri-gade' | bump'tious-ly | cad'die |
| bos'om* | brig-a-dier' | bump'y | ca'dence |
| bo-tan'i-cal | brig'and | bun'dle | ca-den'za |
| bot'a-ny | brillian-cy | bun'ga-low | ca-det' |
| both'er | brin'dle | bun'gling-ly | ca-fe' |
| bou'doir | brin'y | bun'ion | caf-e-te'ri-a |
| bouil-lon' | bris'ket | buoy'age | caf'fe-ine |
| bou'l'e-vard | bris'tly | buoy'an-cy | cai'tiff |
| bounc'er | bro-cad'ed | bur'den | cal'a-mite |
| bound'a-ry | broc-a-tel' | bu'reau | ca-lam'i-tous |
| boun'te-ous | broc'co-li | bu-reauc'racy* | cal-ca'ne-us |
| boun'ti-ful | bro-chure' | burgh'er | cal'ce-i-form |
| bou-quet' | bro'gan | bur'glar | cal-ci-fi-ca'tion |
| bour-geois' | bro'kage | bur'i-al | cal'ci-mine |
| bour-geois-ie' | bro'ken | bur-lesque' | cal-cin'a-to-ry |
| bou-ton-niere' | bro'ker | bur'nish | cal'ci-um |
| bo'veine | bro'mic | bur'sar | cal'cu-la-ble |
| bow'el | bron-chi'tis | bur-sar'i-al* | cal'cu-lus |
| bow'er | bron'cho-scope | bur'sa-ry | cal'dron |
| bow'er-y | bron'co | bur-si'tis | cal-e-fa'cient |
| bow'ie | bronz'y | bush'el | cal-e-fac'to-ry |
| bowl'er | broth'el | bus'i-ly | cal'en-dar |
| bowl'ing | broth'er | busi'ness* | cal'en-der |
| brac'er | brown'ie | bus'tle | ca-len'du-la |
| brack'en | bruis'er | bus'tling | cal'en-ture |
| brag-ga-do'ci-o* | brusque'ly | bus'y | cal'i-ber |
| brag'gart-ism | bru'tal-ly | butch'er | cal'i-brate |
| bram'bly | brut'ish | but'tress | cal'i-co |
| bran'chi-al | bu-bon'ic | bux'om | ca'liph |
| bran'dish | buc-ca-neer' | buz'zard | cal-is-then'ics |
| bran'dy | buc'ci-na-tor | — C — | call'er |
| bras'sard | buck'le | cab'a-la | cal-lig'ra-pher |
| brass'i-ly | bu-col'ic | cab-a-lis'tic | cal-li-graph'ic |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|------------------|-------------------|--------------------|--------------------|
| cal-li'o-pe | can-tan'ker-ous | car-niv'o-rous | ca-tal'pa |
| cal-li-op'sis | can'ter | ca-rot'id | cat'a-lyst |
| cal-los'i-ty | can'tha-ris | ca-rouse' | cat-a-ma-ran' |
| cal'lus | can'thus | car'pen-ter | cat'a-pult |
| cal'ma-tive | can'ti-cle | car-pol'o-gy | cat'a-ract |
| cal'o-mel | can'ti-le-ver* | car-pop'h'a-gous | ca-tarrh' |
| ca-lor'ic | can'ton | car'riage | ca-tas'tro-phe |
| cal-o-ric'i-ty | can'tor | car'ri'er | cat-e-che'sis |
| cal'o-rie | can'yon | car'ri-on | cat'e-chism |
| cal'u-met | ca-pa-bil'i-ty | car'rot | cat-e-chis'tic |
| ca-lum'ni-ate | ca-pac'i-ty | car-rou-sel' | cat-e-chi-za'tion |
| cal'um-ny | ca-par'i-son | car'ried | cat-e-gor'i-cal-ly |
| cal'va-ry | ca'per | car'ry-all | cat'e-go-ry |
| ca-ma-ra'de-rie | caph'ar | cart'age | ca'ter |
| cam'bi-um | cap'i-tal-ism | car'tel | ca'ter-er |
| cam'brie | cap'i-tate | car-ti-lag'i-nous | cat'er-pil-lar |
| cam'el | ca-pit-u-la'tion | car'ton | ca-thar'sis |
| ca-mel'li-a | ca'pon | car'tridge | ca-the'dral |
| cam'e-o | ca-price' | carv'en* | cath'ode |
| cam'er-a | ca-pri'cious | car-y-op'sis | ca-thol'i-cism |
| cam'i-sole | cap'tious | ca-sa'ba | cath-o-lic'i-ty |
| cam'ou-flage* | cap'ti-vate | cas-car'a* | cau'cus |
| cam-paign' | car'a-mel | ca'se-in | cau'li-flow-er |
| camp'er | car'at | ca'se-ous | cau-sa'tion |
| cam'phor | car'a-van | cash-i'er' | caus'a-tive |
| cam'pus | car-bol'ic | ca-si'no | caus'tic |
| ca-nal' | car'bo-lize | cas'ket | cau-ter-i-za'tion |
| ca-nal-i-za'tion | car-bo-na'ceous* | cas-sa'tion | cau'tion-ar-y* |
| can-cel-la'tion | car'bon-ate | cas'se-role | cau'tious-ly |
| can'cer-ous | car-bon'ic | cas'si-mere | cav-al-cade' |
| can-de-la-brum | car-bon-if'er-ous | cas-si'no | cav-a-le'ro |
| can-des'cent | car'bun-cle | cas'sock | cav'al-ry |
| can'di-da-cy | car'bun'cu-lar | cas-ta-net' | cav'ern |
| can'did-ly | car'bu-ret | cast'a-way | cav'i-ar' |
| can'dle | car'di-ac | cas'tel-lat-ed | cav'i-ty |
| can'dor | car'di-nal | cas'ti-gate | ca-vort' |
| can'dour | car'di-o-graph | cas'tle | ce'dar |
| ca'nine | ca'reen' | cas'tor | ce-dil'la |
| can'is-ter | ca-reer' | cas'trate | ced'u-la |
| can'ker | care'less | cas'u-al | cel'e-brate |
| can'ner-y | ca-res' | cas'u-ist | cel'e-bra-tor |
| can'ni-bal-is'm | ca-res'sing-ly | cas-u-is'ti-cal-ly | ce-leb'ri-ty |
| can-non-ad'e | car'i-bou | cat'a-clysm | ce-ler'i-ty |
| ca-noe'ing | car'i-ca-ture | cat'a-comb | cel'er-y |
| can'on | car'il-lon | ca-tad'ro-mous | ce-les'ta |
| ca-non'i-cal | car-na'tion | cat'a-lec'tic | ce-les'tial |
| can'o-py | car'ni-fy | cat'a-lep-sy | cel'i-ba-cy |
| can'ta-loupe | car'ni-val | cat'a-logue | cel'i-bate |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|---------------------|-----------------------|---------------------|---------------------|
| cen'e-ter-y | charg'er | cho'ral | cif'ron |
| cen-so'ri-ous | char'i-ot | cho-re'a | civ'ic |
| cen'sus | char-i-ot-eer' | cho'ri-on | civ'il |
| cen'taur | char'i-ta-ble | chor'is-ter | civ-il'ian |
| cen-te-nar'i-an* | char'la-tan | cho-rog'ra-phy | civ-il'ity |
| cen-te-nar-y* | char'nel | chor'tle | civ-i-li-za'tion |
| cen-ten'ni-al | char'ter | cho'rus | civ'i-lize |
| cen'ti-me-ter | chas'ten* | chow'der | claim'ant |
| cen'ti-pede | chas'ti-ty | chrish'en | clair-voy'ance |
| cen'tral | chat'tel | Christ'ian | cla'mant* |
| cen'tral-ize | chauf'feur | chro-mat'ic | clam'mi-ness |
| cen-trif'u-gal | chau-vin-is'ti-cal-ly | chro'mi-um | clam'or-ous |
| cen'tu-ry | cheer'i-ly | chro'mous | clan-des'tine |
| ce-ram'ics | chees'i-ness | chron'ic | clan'gor |
| ce'rate | chem'i-cal | chron'i-cle | clar'et |
| cer'a-toid | che-mise' | chro-nol'o-ger | clar-i-fi-ca'tion |
| ce're-al | chem'ist | chron-o-log'ic | clar-i-net' |
| cer-e-be'lum | chem-o-ther'a-py | chrys'a-lis | clar'i-on |
| cer'e-bral | cher'ish | chuck'led | clar'i-ty |
| cer-e-mo'ni-al | cher'ub | ci'der | clas'sic |
| ce-rise' | che-ru'bi-cal-ly | ci-gar' | clas'si-cal-ly |
| cer'ti-fl-a-ble | chev-a-lier' | ci-ga-rette' | clas'si-cism |
| cer-tif'i-cate | chev'ron | ci'll-i-ar-y* | clas-si-fi-ca'tion |
| cer-ti-fl-i-ca'tion | chi-can'er-y | cin'der | claus-tro-pho'bii-a |
| cer-ti-ni-za'nii | chi'cle* | cin'e-ma | clav'i-chord |
| ces-aa'tion | chic'o-ry | cin'er-a-tor | cla-vic'u-lar |
| cha-grin' | chif'fo-nier' | ci-ne're-ous | cleans'er |
| cha-let' | chil'dren | cin'er-i-tious | clear'ance |
| challice | chim'er | cin-nam'le | cleav'age |
| chall'enge-a-ble | chi-me'ra | cin'na-mon | clém'a-tis |
| chal'len-ge | chi-mer'i-cal-ly | ci'pher | clém'en-cy |
| cham'ber | chim-pun-nee' | cir-cu'lous | cler'gy |
| cham'pi-on | chin-chil'la | cir'cu-lat-ize | cler'i-cal |
| chan'cel-ler-y | chi-rog'ra-phy | cir'cu-la-to-ry | clev'er |
| chan'cel-ler | chi-ro-man-cy | cir-cum-cl'sion | cli'ent-age |
| chan'cer-y | chi-ro-prac'ty | cir-cum-fer-en'tial | cli-mac'ti-cal |
| chan-de-lier' | chi-ro-prac'tic | cir-cum-flu-ous | cli-ma-to'l'o-gy |
| chan'dler | chi-ro-prac-tor | cir-cum-lo-cu'tion | clin'i-cal |
| cha'os | chir'el | cir-cum-lo-u-sa-ry | cli-ni'cian |
| cha-or'ic | chiv'al-ric | cir-cum-stanced | clink'er |
| cha-peau' | chlo'real | cir-cum-star'tial | cli-nom'e-ter |
| chap'el | chlo'rein-ate | cir-cum-star'ti-ate | cli-no-met'ric |
| chap'er-on | chlo'rine | cir-cum-ven'tive | clois'ter |
| chap'ter | chlo'reo-form | cir'ern | clo'et |
| char'ac-ter | choe'c-o-late | cir'a-del | clo'sure |
| cha-rade' | chok'ing | ci-ta'tion | cloth'ier |
| char'coal | chof'er | cir's-en | clo'ven |
| charge'a-ble | chof'er-a | cir're-ous | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|------------------|---------------------|--------------------|----------------------|
| chan'sy | cho'l'sel | com-mu-ni-que' | con-cil'i-a-to-ry |
| cha'ter | chō-lo-ni-al | com'mu-nism | con-clu'sion |
| co-ad'ju-tor | coh'o-nist | com-mu-ni-ty | con-coct'er |
| co-ag'u-late | col-o-ni-sa'tion | com-mu-ni-tie | con-co'nition |
| co-a-lit'ion | col-on-nade' | com-mu-na'tion | con-con'si-ance |
| co'bra | col'o-phon | com-pa'sion | con-co'rdance* |
| co-caine* | col-or-a'tion | com'pa-ny | con-co'dat |
| co-cain'ine* | col-o-ra-tu're* | com'pa-ra-ble | con-cu'pie-ance |
| cock-a-de' | co-lo'ral | com-par'a-tive | con-dem'na-bile |
| co'osa | col'un-bine | com-par'i-son | con-dem-na'tion |
| co'os-a-nut | co-lum'b'i-an | com-par'i-son-ate | con-dem'na'er |
| co'de-in | col'un-n | com-par-i-bil'i-ty | con-dem'ka-bile* |
| co'dex | co-lum-ni-a'tion | com-par'i-ct | con-dem'ner |
| codg'er | col'un-niat* | com-pe'lling | con-de-ac'cord-ance* |
| cod'i-cil | co'ma | com-pe'na-bile | con-de-ac'cord-ance |
| cod'i-fy | com'a-ton-ly* | com-pe-nate | con-di'ment |
| coffling | com'bat-a-bile | com'pen-sa-tor | con-di'tion |
| co'er-cion-ist | com'ba-tive | com-pe-trance | con-de'fense |
| co'er-cive | com-bi-na'tion | com-pe-ti'tion | con-do-na'tion |
| co'l'fa | com-bu'ni-ti-bile | com-per'i-tive | con'dor |
| co'gen-ey | co-me'dian | com-pi-la'tion | con-du'i-bile* |
| co'gi-ta-bile | com'e-dy | com-pil'er | con-du'cive |
| co'grac* | com'et | com-pla'cent-ly | con-du'cun'ce* |
| co'ga-tion | com'fort-a-bile | com-plie-men'ta-ry | con'dult |
| co'gn'i-sa-bile | com'l-cal | com-pli-ant | com-fec'tion-ar-y* |
| co'gn'is'men | com'i-ty | com-pli-ant-ed | com-fel'er-a-ry |
| co-hab'i't | com-mu-nas-dant | com-pli-ant-ed | com-fel'er-ed |
| co-hur'en-cy | com-mu-nal'er | com-pli-men'ta-ry | com-fel'er-ed |
| co-hu'sion | com-mu-nate'a-ble | com-pli'ant | com-fel'ction |
| coil-hare' | com-mu-nate'ing | com-po'nt | com-fel'ti |
| co-in-ci-den'tal | com-mu-ni-da'tion | com-pr'e-hend | com-fi-dant' |
| coil'an-der | com-mu-ni-d'a-to-ry | com-pre-hend'able | com-fi-den'tial |
| coil'ic | com-mu-ni-na-ble | com-pre-hend'able | com-fin'a-bile |
| coil-i-ne'an | com'mu-ni-ta-ry* | com-pre-hend'able | com-fin'is'mon |
| coil'lin | com-mu-ni-tal | com-pre'nsion | com-fi-ca-to-ry |
| coil-lab'o-rate | com-mu-ni-gle | com-pre'nd'ber | com-fla-gra'tion |
| coil-lap'si-blle | com-mu-ni-te | com-pul'po-ry | com-form'a-blle |
| coil-late' | com-mu-ni-te-a-ble | com-pur'fe'ble | com-for-ma'tion |
| coil-lat'er-al | com-mu-ni-te-a-ble | com-pur'fe'ction | com-for-ta're |
| coil-late're-al | com-mu-ni-te-a-ble | com-pur'fe'ction | com-for-ta'ri |
| coil-lec'tiv-ity | com-mu-ni-te- | com-pur'fe'ction | com-for-ta'ri |
| coil-le'gi-al | com-mu-ni-te- | com-pur'fe'ction | com-for-ta'ri |
| coil'lier | com-mu-ni-te- | com-pur'fe'ction | com-for-ta'ri |
| coil-lit'ion | com-mu-ni-te- | com-pur'fe'ction | com-for-ta'ri |
| coil-lic'a-tion | com'mu-ni-te | com-pur'fe'ction | com-for-ta'ri |
| coil-lic'qui-al | com'mu-ni-te | com-pur'fe'ction | com-for-ta'ri |
| coil'lo-quy | com'mu-ni-te | com-pur'fe'ction | com-for-ta'ri |
| coil'lu'sion | com'mu-ni-te | com-pur'fe'ction | com-for-ta'ri |
| coil'lin | com'mu-ni-te-a-ble | com-pur'fe'ction | com-for-ta'ri |
| | com'mu-ni-te-a-ble | com-pur'fe'ction | com-for-ta'ri |

*Please refer to pages 561 to 566 for word-divisions according to Funk & Wagnalls New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|--------------------|---------------------|--------------------|--------------------|
| con-gre-ga-tion | con-spir'a-tor | con-tra-dic'tion | cor-nel'ian* |
| con'gress | con-stab'u-lar-y* | con-tral'to | cor'ner |
| con-gres'sion-al | con'stan-cy | con-tra-ri'e-ty | cor'net |
| con-gru'i-ty | con-stel'late | con'tra-ry | cor'nice |
| con'gru-ous | con-stel-la'tion | con-trib'ut-a-ble | cor-nu-co'pi-a |
| co-nif'er-ous | con'ster-nate | con-tri-bu'tion | co-rol'l-a |
| con-jec'tur-al-ly | con-sti-pa'tion | con-trib'u-to-ry | cor'ol-lar-y* |
| con'ju-gal-ly | con-stit'u-en-cy | con-tri'tion | co-ro'na |
| con'ju-gate | con-sti-tu'tion-al | con-triv'ance* | cor'o-nach |
| con-junc-ti-vi'tis | con-stric'tor | con-tro-ver'sial | cor'o-nar-y* |
| con-ju-ra'tion | con-strin'gent | con'tu-ma-cy | cor-o-na'tion |
| con'jur'er | con-struc'tion | con'tu-me-ly | cor'o-ner |
| con-nec'tive | con-struc'tor | con-tu'sion | cor'o-net |
| con-niv'ance* | con'su-late | co-nun'drum | cor'po-ral |
| con-nois-seur' | con-sul'tant* | con-va-les'cence | cor-po-ra'tion |
| con-no-ta'tion | con-sul-ta'tion | con-ven'ience* | cor-po're-al |
| con-note' | con-sum'a-ble | con-ven'ti-ble | cor'pu-lence |
| con-nu'bi-al | con-sum'mate | con-ven'tu-al | cor'ral' |
| con'quer-or | con-sum'ed-ly | con-ver'gen-cy | cor-rec'tion-al |
| con-quis'ta-dor | con-ta'gion | con-vers'a-ble | cor-rect'i-tude* |
| con-san'guine | con-ta'gious-ly | con'ver-sant | cor-rec'tive-ly |
| con-san-gui'n-eous | con-tam'i-nate | con-ver-sa'tion-al | cor-re-la'tion |
| con'science | con-tem'nor | con-ver'sion | cor-rel'a-tive |
| con-sci-en'tious | con-tem'pla-bile | con-vert'er | cor-re-spond'ence* |
| con'scion-a-ble | con-tem-plate [ous] | con-vert'i-ble | cor-re-spond'ent* |
| con-sec'u-tive-ly | con-tem-po-ra-ne- | con-vey'ance | cor'ri-dor |
| con-sen'sus | con-tem'po-riize | con-vic'tion | cor'ri-gi-ble |
| con-sen-ta'neous | con-tempt'i-bly | con-viv'i-al | cor-rob'o-ra-tor |
| con-sen'tient | con-temp'tu-ous | con'vo-lute-ly | cor-rod'i-ble |
| con-se-quen'tial | con-ten'tion | con-vul'sive-ly | cor-ro'sion |
| con-ser-va'tion | con-test'a-ble | coo'lie | cor'ru-gat-ed |
| con-serv'a-tism* | con-test'ant* | co-op'er-ate | cor-rupt'i-ble |
| con-serv'a-tive* | con-tes-ta'tion | co-or'di-nate | cor-rup'tive |
| con-ser-va-toire' | con-tex'tu-al | co'pi-ous-ly | cor'set |
| con-ser-va-to-ror | con-ti-gu'i-ty | cop'u-la-tive | cor-tege' |
| con-serv'a-to-ry* | con-tig'u-ous-ly | cop'y-hold-er | co-sig'na-to-ry |
| con-sid'er-ate-ly | con'ti-nence | co-quet'ing | cos-met'ic |
| con-sign'a-ble | con-ti-nen'tal | co-quet-ry | cos'mi-cal-ly |
| con-sig-na'tion | con-tin'gen-cy | cor'al | cos-mog'o-ny |
| con-sign'or | con-tin'u-al | cord'age | cos-mog'ra-phyl |
| con-sist'ence* | con-ti-nu'i-ty | cor'date-ly | cos-mo-log'i-cal |
| con-so-la'tion | con-tor'tion-ist | cor-dial'i-ty | cos-mo-pol'i-tan |
| con-sol'a-to-ry | con'tour | cord'ite | cos-mop'o-lite |
| con-sol-i-da'tion | con'tra-band-ist | cor'du-roy | cos'tive |
| con-sol'ing-ly | con'tract | co-re-la'tion | co-tem-po-ra'neous |
| con-som-me' | con-trac'tor | co-rel'a-tive-ly | co-ten'an-cy |
| con'so-nant-ly | con-trac'tu-al | co-re-spond'ent* | co-til'lion |
| con-spic'u-ous-ly | con-tra-dict'a-ble | cor'ne-a | co>tag'er |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|---------------|------------------|-----------------|------------------|
| couch'ant | cred'i-ble | cu'bic | cut'ler-y |
| cou'lee | cred'i-tor | cu'bi-cal-ly | cy-an-am'ide |
| coun'cil | cre-du'li-ty | cuck'old | cy'a-nide |
| coun'ci-lor* | cred'u-lous | cu'cum-ber | cy'cle |
| coun'se-lor* | creep'er | cud'dle | cy'clic* |
| coun'te-nance | cre'ma-to-ry | cudg'el | cy'clist |
| coun'ter-feit | cre'o-sote | cui-rass' | cy'cloi'dal |
| coun'tess | cres'cent | cui-sine' | cy-clom'e-ter |
| coun'tri-fied | cre-tonne' | cu'li-nar-y* | cy'clone |
| cou-pe' | cre-vasse' | cul'mi-nate | cy-clo-pe'di-a |
| cou'ple | crev'ice | cul'pa-ble | cy-clo-ra'ma |
| cou'plet | crib'bage | cul'prit | cyl'in-der |
| cou'pon | crim-i-nal'i-ty | cul'ti-vate | cy-lin'dri-cal |
| cour'age | crim-i-no-log'ic | cul'tur-al | cym'bal |
| cou-ra'geous | crim-i-nol'o-gy | cum'brous | cyn'i-cal |
| cour'i-er* | crin'kly | cu'mu-la-tive | cyn'i-cism |
| cours'er | crin'o-line | cu-pid'i-ty | cy'no-sure |
| cour'te-ous | cri'sis | cu'po-la | cza-ri'na |
| cour'te-san | cri-te'ri-on | cu-prif'er-ous | czar'ism |
| cour'te-sy | crit'i-cal | cur'a-ble | — D — |
| cour'ti-er* | crit'i-cize | cu'rate | dab'ble |
| cous'in | cri-tique' | cur'a-tive | dab'ster |
| cov'e-nant | cro-chet'er | cur'dle | dachs'hund |
| cov'er-age | crock'er-y | cu-ret'tage | dac-ty-li'tis |
| cov'ert | croc'o-dile | cur'few | dac-ty-lol'o-gy |
| cov'er-ture | cro'cus | cu'ri-o | daf'fo-dil |
| cov'et | cro-quet' | cu-ri-os'i-ty | da-guerre'o-type |
| cov'et-ous | crotch'et | curl'i-cue | dahl'ia* |
| cow'ard-ice | cro'ton | cur'ren-cy | dai'ly |
| cow'er | crou'pi-er | cur-ric'u-lum | dain'ty |
| coy'ote | crou-ton' | cur'ried | da'is |
| crack'er | cru'ci-ble | cur'sed | dai'sy |
| crack'le | cru'ci-fer | cur'sive | dal'li-ance |
| cra'dle | cru-cif'er-ous | cur'so-ry | dal'ly-ing |
| craft'i-ness | cru'ci-fix | cur-tail' | dal-mat'ic |
| crag'gi-ness | cru'di-ty | cur'te-sy | dam'ag-ing-ly |
| cra'ni-um | cru'el | cur'va-ture | dam'ask |
| crank'y | cru'et | cus'hion | dam'na-ble |
| cra'ter | cruis'er | cus'pi-dal | damn'ing-ly* |
| cra-vat' | cru'l'er | cus'pi-dor | dam-oi-selle' |
| cra'ven | crum'ble | cuss'ed-ed-ness | damp'er |
| crav'ing | crum'bling | cus'tard | dam'sel |
| cray'on | crum'pet | cus-to'di-an | danc'ing |
| cra'zy | cru-sad'er | cus-to-dy | dan'de-li-on |
| cream'er-y | crus-ta'ceous | cus'tom-ar-y* | dan'di-fy |
| cre-a'tive | crust'ed | cu-ta'ne-ous | dan'druff |
| cre'dence | cryp'tic | cu'ti-cle | dan'ger-ous-ly |
| cre-den'tial | crys'tal-line | cu-tic'u-lar | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARATION

| | | | |
|------------------|-------------------|-------------------|--------------------|
| dan'gle | dec-la-ma'tion | deg-ra-da'tion | de-mur'rer |
| dan'gling | de-clam'a-to-ry | de-grade' | den'drite |
| dan-seuse' | dec-la-ra'tion | de-i-fi-ca'tion | den-drol'o-gy |
| dare'dev-il | de-clar'a-tive | de'i-fy | de-ni'al |
| dar'ling | de-clen'sion | de'i-ty | den'im |
| das'tard-ly | dec-li-na'tion | de-ject'ed | den'i-zen |
| da'ta | de-clin'a-to-ry* | de-jec'tion | de-nou'e'ment |
| da'tive | de-cliv'i-tous | de-lec'ta-ble | de-nounce'ment |
| da'tum | de-coct'ion | del-e-ga'tion | den-sim'e-ter |
| da-tu'ra | dé-col'le-té | del-e-te'ri-ous | den'si-ty |
| daub'er-y | dec'o-rate | de-le'tion | den'tal |
| daugh'ter | dec'o-ra-tor | de-lib'er-ate | den-ta'tion |
| dau'phin | de-co'rum | del'i-ca-cy | den'ti-cle |
| dav'en-port | de-crep'it | del'i-cate | den-tic'u-late |
| dav'it | de-crep'i-tate | del-i-ca-tes'sen | den'ti-frice |
| daw'dler | de-cre-scen'do | de-li'cious | den'tist-ry |
| daz'ed-ly | de-cres'cent | de-lin'e-ate | den'ture |
| dea'con-ate | de-cre'tive-ly | de-lin'quen-cy | den-u-da'tion |
| dea'con-ess | dec're-to-ry | de-lir'i-ous | de-nun'ci-a-to-ry |
| dean'er-y | dec'u-man | de-liv'er-a-ble | de-o'dor-ant |
| de-ba'cle | de-cum'bent | del-phini'um | de-par'ture |
| de-bar-ka'tion | de-cus'sate | del'ta | de-pend-a-bil'i-ty |
| deb-au-chee' | ded'i-ca-to-ry | del'uge | de-pend'en-cy* |
| de-bauch'er-y | de-duct'i-ble | de-lu'sion | de-pic'tion |
| de-ben'ture | de-fal-ca'tion* | de-lu'so-ry | dep'i-late |
| de-bil'i-tate | def-a-ma'tion | dem-a-gog'ic | de-pil'a-to-ry |
| deb'it | de-fam'a-to-ry | de-mand'an't* | de-ple'tion |
| deb-o-nair' | defea'sance | de-mar-ca'tion | de-plor'a-ble |
| de-bris' | de-fea'si-ble | de-men'ti-a | de-po'lar-ize |
| deb-u-tante* | def'e-cate | de-mer'it | de-po'nen't |
| dec'ade | de-fec'tive-ly | de-mil'i-ta-rize | de-por-ta'tion |
| de-ca'dence | de-fend'ant* | dem'i-monde | de-por-tee' |
| dec'a-log | de-fen'si-ble | de-mise' | de-pos'äl |
| de-can-ta'tion | de-fen'sive | dem'i-tasse | de-pos'i-tary* |
| de-cant'er | def'er-ence | de-mo'bi-lize* | dep-o-si'tion |
| de-cap'i-tate | de-fi'ance | de-moc'ra-cy | de-pos'i-tor |
| de-ceased' | de-fi'cien-cy | dem'o-crat | dep-ra-va'tion |
| de-ce'dent | def'i-cit | dem-oi-selle' | de-prav'i-ty |
| de-ceit'ful | def'i-nite | de-mol'ish | dep're-ate |
| de-ceiv'er | def-i-ni'tion | dem-o-li'tion | de-pre'ci-a-ble |
| de'cen-cy | de-fin'i-tive | de'mon | dep're-da-to-ry |
| de-cen'ni-al-ly | de-fla'tion | de-mon'e-tize | de-pres'sion |
| de-cen'ter | de-form-a-bil'ity | de-mo-ni'a-cal | dep-ri-va'tion |
| de-cid'u-ous-ly | de-for-ma'tion* | de-mon'stra-ble | dep-u-ta'tion |
| dec'ile | de-form'i-ty* | dem'on-strate | der'e-lic't |
| dec'i-mal | de-frau-da'tion* | dem-on-str'a-tion | de-ris'i-ble |
| de-ci'pher-a-ble | de-gen'er-a-cy | de-mor'al-ize | de-ri'sion |
| de-ci'sive | de-gen'er-ate | de-mul'cent | der-i-va'tion |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|--------------------|---------------------|----------------------|
| de-riv'a-tive | de-test'a-ble | di-er'e-sis | dir'i-ment |
| der-ma-tol'o-gy | de-tes-ta'tion | di-e-tar'y* | dirt'y |
| der'mis | det'o-nate | di-e-tet'ic | dis-a-bil'i-ty |
| der'o-gate | de-trac'to-ry | di-e-ti'cian | dis-a'bled |
| de-rog'a-to-ry | det'ri-ment | dif'er-ence | dis-ad-van'tage |
| der'vish | det-ri-men'tal | dif-fer-en'ti-a-ble | dis-ad-van-ta'geous |
| de-scent' | de-tri'tus | dif-fi-dence | dis-af-firm'ance |
| de-scrib'a-ble | deu'ced | dif-frac'tive | dis-a-gree'a-ble |
| de-scrip'tion | deu-ter-og'a-my | dif-fus'i-ble | dis-ap-pear'ance |
| de-scry' | de-val'u-ate | dif-fu'sion | dis-ap-prov'al |
| des'e-cra-tor | dev'as-tate | di-gest'i-ble | dis-ar'ma-ment |
| de-sen'si-tize | de-vel-op-men'tal | di-ges'tion | dis-ar-tic'u-late |
| de-sert'er | de'vi-ate | dig'it | dis-as'ter |
| de-ser'tion | devil | dig-i-ta'lis | dis-as'trous |
| des-ha-bille' | de'vi-ous-ly | dig'ni-fied-ly | dis-a-vow'al |
| des'ic-cate | de-vis'a-ble | dig'ni-tar-y* | dis-cern'i-bly |
| des'ig-nate | de-vi-tal-i-zation | di-lap'i-date | dis-ci'ple |
| de-sir-a-bil'i-ty | de-vo'cal-ize | dil'a-to-ry | dis-ci-pli-nar'i-an* |
| de-sir'ous | dev-o-lu'tion | di-lem'ma | dis-cla-ma'tion |
| des'o-late | dev-o-tee' | dil-et-tan'te | dis-clo'sure |
| de-spair' | dex-ter'i-ty | dil-et-tant'ism | dis-col-or-a'tion |
| des-per-a'do | dex-ter-ous | di-lu'vei-al | dis-com'fi-ture |
| des-per'ate | di-a-be'tes | di-men'sion | dis-com'fort-a-ble |
| des-per-a'tion | di-a-bet'ic | di-min-u-en'do | dis-con-nect'ed |
| des'pi-ca-ble | di-a-bol'ic | dim-i-nu'tion | dis-con'so-late |
| de-spite' | di-ab'o-lism | di-min'u-tive | dis-con-tin'u-ance |
| de-spoil' | di-aer'e-sis | dim'i-ty | dis-con-ti-nu'i-ty |
| de-spo-li-a'tion | di-ag-no'sis | di-mor'phism | dis-cord'an'ce* |
| de-spond'en-cy* | di-ag-nos-ti'cian | dim'pling | dis-coun'te-nance |
| de-spond'ent* | di-ag'o-nal | din'ghy | dis-cour'ag'er |
| des'pot-ism | di-a-lec'tal-ly | din'gy | dis-cour'te-ous |
| des-ti-na'tion | di'a-logu'er | di-noc'er-as | dis-co'ver |
| des'tine | di-am'e-ter | di-no-saur | dis-co'vert |
| des'ti-ny | di-a-met'ric | di-no-sau'r'i-an | dis-cred'it |
| des'ti-tute | di-a-no-et'ic | di-oc'e-san | dis-crep'an-cy |
| de-stroy'er | di-a-pa'son | di'o-cese | dis-cre'tion |
| de-struct'i-ble* | di-aph'a-nous | di-o-ra'ma | dis-crim'i-na-to-ry |
| de-struc'tive | di'a-phragm | diph-the'r'i-a | dis-cur'sive-ly |
| des'ul-to-ry | di'a-rist | diph'thong | dis-cus'sion |
| de-tec'ta-ble | di-ar-rhe'a | di-plot'ma | dis-eased' |
| de-tec'tive | di-a-ther'man-cy | di-plot'ma-cy | dis-en-tan'gle |
| de-tec'tor | di-a-thet'ic | dip-lo-mat'ic | dis-fig-u-ra'tion |
| de-ten'tion | di-chlo'ride | di-plot'ma-tist | dis-grun'tle |
| de-ter'gent | dick'er | dip-so-ma'ni-a | dis-guis'ed-ly |
| de-te'ri-o-rate | dic-ta-to'ri-al | di-rect' | dis-ha-bille' |
| de-ter'mi-na-ble | dic'tion-ar-y* | di-rec'tion | dis-har-mo'ni-ous |
| de-ter'mi-nate | di-dac'tic | di-rec'to-rate* | dis-heart'en |
| de-ter'rent | di-dac'ti-cism | dir'i-gi-ble | di-shev'eled |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|-----------------------|---------------------|-------------------|-------------------|
| dis-in-fect'ant* | dis-so-ci-a-tion | doc'tri-nal | dra-ma'tic |
| dis-in-fec'tion | dis-sol'u-ble* | doc-u-men-ta'tion | dram'a-tize |
| dis-in-gen'u-ous | dis'so-lute | dodg'er | drap'er |
| dis-in-ter-est-ed | dis-solv'a-ble | dog'ger-el | dra'per-y* |
| dis-junc't | dis-sol'vent | dog-mat'ic | draw-ee' |
| dis-junc'tion | dis-so-nan-cy | dog'ma-tism | draw'er |
| dis'mal-ly | dis-so-nant | doi'ly | drear'y |
| dis-man'tle | dis-sua'sive-ly | dol'drums | dredg'er |
| dis-miss'al* | dis'taff | dole'ful-ly | dress'er |
| dis-mis'sion | dis'tance | dol'lar | dress'y |
| dis-o-be'di-ence | dis-tem'per | dol'or-ous* | drift'y |
| dis-o-blig'ing-ly | dis-ten'tion | dol'phin | dri'lv |
| dis-or'der | dis'til-late | do-main' | driv'el |
| dis-par'age | dis-till'er | do-mes-tic'i-ty | driv'er |
| dis-par'i-ty | dis-tin'guish-a-bly | dom'i-cile | droll'er-y |
| dis-pas'sion-ate | dis-tort'ed | dom-i-cil'i-ar | drom'e-dar-y* |
| dis-patch'er | dis-tor'tion | dom'i-nance | drop'sied |
| dis-pen'sa-ble | dis-tract'i-ble | domini-cal | dro'ver |
| dis-pen'sa-to-ry | dis-trib'u-te | dom'i-nie | drow'sy |
| dis-per'sal | dis-tri-bu'tion | do-min'ion | drudg'er-y |
| dis-per'sion | dith'er | dom'i-no | dru'id-ism |
| dis-pir'it | dí'va | do-nee' | drunk'ard |
| dis-pleas'ure* | dí'van | don'key | dry'ad |
| dis-pos'al* | di-var'i-cate | don'na | dry'ly |
| dis-po-si'tion | di-var-i-ca'tion | do'nor | du'al-ism |
| dis-prov'al | div'er | dor'man-cy | du-al'i-ty |
| dis'pu-ta-ble | di-ver'gen-cy | dor'mer | du-bi-os'i-ty |
| dis'pu-tant | di-verse'ly | dor'mi-ent | du'bi-ous-ly |
| dis-put'a-tive* | di-ver'si-fied | dor'mi-to-ry | du'bi-ta-ble |
| dis-qual-i-fi-ca'tion | di-ver'sion | do'ry | duc'at |
| dis-qui'et | di-ver'si-ty | dos'age | duch'ess |
| dis-rep'u-ta-bly | di-ver-tic'u-lar | do'tal | duc'tile |
| dis-re-pute' | div'i-dend | dot'age* | du'el-ist |
| dis-re-spect'a-ble | di-vid'er | do'tard | duff'er* |
| dis-sect'ed | di-vid'u-al | do'tter-el | dul-ci-fi-ca'tion |
| dis-sec'tor | div-i-na'tion | dou'ble* | dull'ard |
| dis-sec'tion | di-vin'a-to-ry | dou'blet* | dul'ly |
| dis-sem'b lance | di-vin'i-ty | doubt'a-ble | du'ly |
| dis-sem'i-na-tor | di-vi'sion | dough'y | dump'y |
| dis-sent'er | di-vi'sor | dow'a-ger | dun-ga-ree' |
| dis-sen'tient | di-vor-cee' | dow'dy | dun'geon |
| dis-ser'tious | div'ot | dow'ry | dup'er-y |
| dis-ser-ta'tion | di-vulge'ment | doz'en | du-plex'i-ty |
| dis-sim-i-la'tion | diz'zi-ness | drach'ma | du'pli-cate |
| dis-si-mil'i-tude | do'a-ble | draft'i-ly | du-plic'i-ty |
| dis-sim'u-late | doc'ile-ly | drag'on | du'ra-ble |
| dis'si-pat-ed | do-cil'i-ty | dra-goон' | du-ra'tion |
| dis'si-pa-tor | doc'tor | dra'ma | du'ress |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|---------------------|---------------------|----------------------|---------------------|
| dust'y | ed'i-ble | e-lec'tor-al* | em-bod'i-ment |
| du'te-ous-ly | e'dict | e-lec'tri-cal | em-bold'en |
| du'ti-a-ble | e-dic'tal | e-lec-tri'cian | em-bol'ic |
| dwarf'ish | ed-i-fi-ca'tion | e-lec-tri-fi-ca'tion | em'bo-lism |
| dwin'dling | ed'i-fice | e-lec'trode | em-bos'om* |
| dy-nam'e-ter | ed'it | e-lec-trol'y-sis | em-bow'el |
| dy-nam'ics | e-di'tion | e-lec'tron | em-brac'er-y |
| dy'na-mism | ed'i-tor | e-lec-tro-ton'ic | em-bra'sure |
| dy-na-mis'tic | ed-i-to'ri-al | e-lec-tro-typ'y | em-broi'der |
| dy'nas-ty | ed-u-ca'tion-al-ist | e-lec'tu-ar-y* | em-bry-ec'to-my |
| dys'en-ter-y | ed'u-ca-to-ry | el-ee-mos'y-nar-y* | cm-bry-o-ge-net'ic |
| <hr/> | | | |
| — E — | | | |
| ea'ger-ly | e-duc'tive | el'e-gan-cy | em-bry-ol'o-gist |
| ea'gle | ee'rie | el'e-gy | em-bry-on'ic |
| ear'ly | ef-fect'i-ble | el-e-men'tal | c-men-da'tion |
| ear'nest | ef-fec'tive | el-e-men'ta-ri-ly | c-mend'a-to-ry |
| earth'y | ef-fec'tu-al | el-e-phant'i-a-sis | em'er-ald |
| ea'sel | ef-fem'i-na-cy | el-e-phant'ine | e-mer'gen-cy |
| eas'i-er | cf-fer-ves'cence | el'e-va-tor | e-mer'i-tus |
| east'ern | cf-fi-ca'cious | e-lev'en | e-mer'sion |
| eas'y | ef'fi-ca-cy | elf'in | em'er-y |
| eat'a-ble | ef'fi-cien-cy | e-lit'it | e-met'ic |
| eb'on-ite* | ef'fi-gy | el-i-gi-bil'i-ty | em'i-grant |
| e-bul'li-ence* | ef-flo-res'cence | e-lim'i-nate | em'i-grate |
| e-bur-na'tion* | ef-flu've-um | e-lix'ir | em-i-gra'tion |
| ec-cen'tric | ef-fron'ter-y* | el-lip'sis | é-mi-gré' |
| ec-cen'tri-cal | ef-fu'sion | el-o-cu'tion | em'i-nence |
| ec-cen-tric'i-ty | eg'lan-time | e-lon-ga'tion | em'is-sar-y* |
| ec-cle-si-as'ti-cal | e-go-ist* | e-lop'er | e-mis'sion |
| ec-cle-si-ol'a-try | e-go-tist* | el'o-quent | em-is-siv'i-ty |
| ec-cle-si-ol'o-gy | e-gre'gious | e-lu'ci-date | e-mol'li-ent |
| ech'e-lon | e'gress | e-lu'sion | e-mol'u-ment |
| ech'o | e-gres'sion | e-ma-ci-a'tion | e-mo'tion-al-ly |
| ec-lec'tic | e'gret | em'a-nate | e-mo-tiv'i-ty |
| ec-lec'ti-cism | e'i-der | e-ma-na-tive | em-pan'el |
| e-clipse' | eight'een' | e-man-ci-pa'tion | em'per-or |
| e-clip'tic | eight'y | e-man'ci-pa-tor | cm'pha-sis |
| e-co-nom'ic* | e'i'ther | e-mas-cu-la'tion | em'pha-size |
| e-con'o-mize | e-jac'u-late | em-bar'go | em-phat'i-cal-ly |
| ec'ru* | e-jac'u-la-to-ry | e-m-bar-ka'tion | em'pire |
| ec'sta-sy | e-jec'tive | em-bar'rass | em-pir'i-cal |
| ec-stat'ic | e-lab'o-rate | em'bas-sy | em-pir'i-cism |
| ec'ze-ma | e-las-tic'i-ty | em-bel'lish | em-po'ri-um |
| e-da'cious | e-lat'ed | em'ber | emp'ti-ness |
| e-dac'i-ty | e-la'tion | em-bez'zed | em'u-la-tive-ly |
| e-de'ma | eld'er-ly | em-bla'zon-ment | em'u-la-tor |
| e-dem'a-tous | e-lec-tion-er' | em-blem-at'i-cal | e-mul-si-fi-ca'tion |
| | | em-blem'a-tize | en-a'bling |
| | | em'ble-ment | en-am'el |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|--------------------|--------------------|--------------------|-------------------|
| en-am'ored | en-sem'ble | e-pis'co-pa-cy | er-ro'ne-ous |
| en-chant'ress | en-su'ing-ly | e-pis'co-pal | er'u-dite |
| en-cho'ri-al | en-tan'gler | ep'i-sode | er-u-dit'i-cal |
| en-clo'sure | en-tente | ep-i-sod'i-cal | er-u-dit'i-on |
| en-co'mi-um | en'ter | ep-i-spas'tic | er-y-sip'e-las |
| en-com'pass | en'ter-pris-ing-ly | e-pis'tle | er-y-the'ma |
| en-coun'ter | en-ter-tain'ment | e-pis'to-lar-y* | es-ca-drille' |
| en-cour'age-ment | en-thrall'ing-ly | ep'i-taph | es'ca-la-tor |
| en-cum'ber | en-thu-si-as'tic | ep'i-thet | es-ca-pade' |
| en-cum'brance | en-tire'ty | e-pit'o-me | es-cheat' |
| en-cy'clic* | en-ti'tle | ep'och-al | es-cri-toire' |
| en-cy'cli-cal* | en'ti-ty | equ'a-ble | es-crow' |
| en-cy-clo-pe'di-a | en-to-mol'o-gy | e-qual-i-tar'i-an* | es-cutch'eon |
| en-cy-clo-pe'dist | en-tou-rage' | e-qua-nim'i-ty | e-soph'a-gus |
| en-deav'or | en-tract'e | e-qua'tion | es-o-ter'ic |
| en-dem'i-cal-ly | en'tails | e-qua'tor | es'pi-o-nage |
| en-der'mic | en'trance | e-qua-to-ri-al | es-pla-nade' |
| en'dive | en-tranc'ing-ly | e-ques'tri-an | es-pous'al* |
| en'do-crine | en-treat'y | e-qui-lat'er-al | es-sen-ti-al'i-ty |
| en-do-cri-nol'o-gy | en'tree | e-quil'i-brant* | es-tab'lish |
| en-doc'ri-nous* | en'try | e-qui-lib'ri-um | es-the'si-a |
| en-dors'er | e-nu-mer'ate | e-qui-noc'tial | es-the'sis |
| en-do-spo'ri-um | e-nu-mer-a'tion | e'qui-nox | es'ti-ma-ble |
| en-dur'a-ble | e-nun'ci-a-ble | eq'ui-page | es-ti-ma'tion |
| en-dur'ance | e-nun'ci-ate | e-quip'ment | es'ti-ma-tor |
| en'e-ma | en-vel'op | e'qui-poise | es-top'pel |
| en'e-my | en've-lope* | eq'ui-ta-ble | es'tu-ar-y* |
| en'er-get'i-cal | en'vi-a-bly | eq'ui-ty | et cet'er-a |
| en'er-gy | en'vi-ous-ly | e-quiv'a-len-cy | e-ter'nal |
| en'er-vate | en-vi-ron-men'tal | e-quiv'o-cal | e-ter'ni-ty |
| en'er-va-tor | en-vis'age | e'ra | e'ther |
| en-force'a-ble | en'voy | e-ra-di-a'tion | e-the're-al |
| en-fran'chise-ment | e-o-lith'ic | e-rad'i-ca-ble | eth'i-cal |
| en-gage'ment | e'on | e-rad'i-ca-tor | eth'ni-cal |
| en-gen'der | ep'au-let | e-ras'a-ble | eth-nol'o-gy |
| en-gi-neer' | e-phe'bic | e-ra'sure | eth'y-lene |
| Eng'lish* | e-phed'rine* | e-rect' | e'ti-o-late |
| c-nig'ma | e-phem'er-is | e-rec'tile | e-ti-ol'o-gy |
| e-nig-mat'i-cal | ep-i-bol'ic | er-e-mit'i-cal | et'i-quette |
| en-joy'a-bly | ep'ic | er'got | e-tude' |
| en-large'ment | ep'i-cure | er'mine | et-y-mo-log'i-cal |
| en'mi-ty | ep-i-dem'ic | e-ro'sion | et-y-mol'o-gist |
| en'nui | ep-i-der'mis | e-rot'ic | eu-ca-lyp'tic |
| e-nor'mi-ty | ep-i-der-moi'dal | e-rot'i-cism | eu'chre |
| e-nor'mous-ly | ep-i-gram'ma-tist | er'o-tism | eu-gen'i-cal |
| e-nough' | e-pig'ra-phy | er'rant-ry | eu-gen'ics |
| en-rage' | ep'i-lep-sy | er-rat'ic | eu-lo'gi-a |
| en-sconc'ing | ep'i-logue | er-ra'tum | eu'lo-gist |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|--------------------|---------------------|-------------------|---------------------|
| eu-lo-gis'tic | ex-as'per-at-ing-ly | ex-haust'i-ble | ex'pi-a-to-ry |
| eu'nuch | ex-as-per'a-tion | ex-haus'tive-ly | ex-pi-ra'tion |
| eu-pa-to'ri-um | ex-ca-va'tion | ex-hib'it | ex-pir'a-to-ry |
| eu'phe-mism | ex-ce'l'si-or | ex-hi-bi'tion | ex-pla-na'tion |
| eu-phon'ic | ex-cep'tion-al | ex-hib'i-tive | ex-plan'a-to-ry |
| eu-pho'ni-ous | ex-ces'sive-ly | ex-hib'i-to-ry | ex'ple-tive |
| eu'pho-ny | ex-change'a-ble | ex-hil'a-rant | ex'pli-ca-to-ry |
| eu-pho'ri-a | ex-cheq'uer | ex-hil'a-ra-to-ry | ex-plic'it-ly |
| eu-phor'ic | ex-cip'i-ent | ex-hor-ta'tion | ex-plot'a-ble |
| eu-re'ka | ex-cit-a-bil'i-ty | ex-hume' | ex-plo-ra'tion |
| eu-ro'pi-um | ex-ci-ta'tion | ex'i-gen-cy | ex-plor'a-to-ry |
| eu-then'ics | ex-cit'a-tive* | ex-i-gu'i-ty | ex-plo'sion |
| e-vac-u-a'tion | ex-cit'a-to-ry* | ex-ig'u-ous | ex-plo'sive-ly |
| e-val'u-ate | ex-ci'er | ex'ile | ex-po-nen'tial-ly |
| ev-a-nes'cence | ex-ci'tor | ex-ist'ence* | ex-port'a-ble |
| e-van-gel'i-cal* | ex-cla-ma'tion | ex-is-ten'tial | ex-por-ta'tion |
| e-van'ge-lism* | ex-clam'a-to-ry | ex-li'bris | ex-po-se' |
| e-va'sive | ex-clud'a-ble | ex'o-dus | ex-po-si'tion |
| e'ven | ex-clu'sion | ex of-fi'ci-o* | ex-pos'i-tive |
| e'vening | ex-cog'i-tate | ex-og'a-my | ex-pos'tu-late |
| e-ven'tu-al | ex-com-mu'ni-cate | ex-og'e-nous | ex-po'sure |
| ev'er | ex-co'ri-ate | ex-on'er-ate | ex-press'er |
| e-ver'tor | ex'cre-ment | ex'o-ra-ble | ex-pres'sion |
| ev'er-y-thing* | ex-cres'cence | ex-or'bi-tan-cy | ex-pres'sive-ly |
| e-vic'tion | ex-cre'ta | ex'or-cis'er | ex-pro-pri-a'tion |
| ev'i-dence | ex-cre'tion | ex'or-cism | ex'pur-gate |
| ev-i-den'tial | ex-cre-to-ry | ex-o-ter'ic | ex-pur-ga-to'ri-al |
| e'vil | ex-cru'ci-ate | ex-o-ther'mic | ex'qui-site |
| e-vin'cive | ex-cru'ci-at-ing | ex-of'ic | ex-ser'ted |
| e-vis'cer-ate | ex-cul'pa-ble | ex-pan'si-ble | ex-ser'tion |
| ev'i-ta-ble | ex-cul'pa-to-ry | ex-pan'sion | ex'tant |
| ev'o-ca-ble | ex-cur'sion | ex-par'te | ex-tem-po-ra'neous |
| e-voc'a-tive* | ex-cus'a-to-ry* | ex-pa'ti-ate | ex-tem'po-rar-y* |
| ev'o-ca-tor | ex'e-cra-ble | ex-pa'tri-ate | ex-tem'po-re |
| ev'o-lute | ex'e-crate | ex-pect'an-ce* | ex-ten'si-ble |
| ev-o-lu'tion-ar-y* | ex'e-cut-a-ble | ex-pect'a-tive* | ex-ten'sion |
| ew'er | ex-ec'u-tant | ex-pec-to-rant | ex-ten'u-a-to-ry |
| ex-ac'er-bate | ex-ec'u-tive | ex-pe'di-ence | ex-te'ri-or |
| ex-act'a-ble | ex-ec'u-tor | ex-pe'di-ent-ly | ex-ter'nal |
| ex-ac'tion | ex-ec'u-to-ri-al | ex-pe-dite | ex-tinc'tion |
| ex-act'i-tude | ex-em'pla-ry | ex-pe-di'tious-ly | ex-tin'guish |
| ex-ag'ger-ate | ex-em'pli-fy | ex-pel'la-ble | ex-tir-pa'tion |
| ex-ag'ger-a-tive | ex-empt'i-ble | ex-pend'i-ture* | ex-tol'ment |
| ex-al-ta'tion | ex-emp'tion | ex-pen'sive | ex-tort'er |
| ex-alt'er | ex'er-cis-a-ble | ex-pe'ri-ence | ex-tor'tion-ate |
| ex-am'in-a-ble* | ex'er-tion | ex-pe-ri-en'tial | ex-tor'tive |
| ex-am-i-na'tion | ex'er-tive | ex-per-i-men'tal | ex-tra-ca-non'i-cal |
| ex-as'per-ate | ex-ha-la'tion | ex'pi-ate | ex-tract'a-ble |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|------------------------|----------------------|---------------------|--------------------|
| ex-trac'tion | fail'ure | fas-tig'i-at-ed | fem'i-nine |
| ex-tra-cur-ric'u-lar | faint'ly | fa'tal-ism | fem-i-nin'i-ty |
| ex'tra-dit-a-ble | faith'less-ly | fa-tal-is'ti-cal-ly | fe-min'i-ty |
| ex-tra-di'tion | fak'er | fa-tal'i-ty | fem'i-nize |
| ex-tra-ju-di'cial | fa-kir' | fa'ted | fem'o-ral |
| ex-tra'ne-ous | fal'chion | fa'ther | fenc'er |
| ex-traor'di-nar-i-ly* | fal'con-er | fath'om-a-ble | fend'er |
| ex'tra-ter-ri-to'ri-al | fal'co-net | fat'i-ga-ble | fe-ra'cious |
| ex-trav'a-gance | fal'de-ral | fa-tigue' | fe-rac'i-ty |
| ex-trav-a-gan'za | fal-la'cious-ly | fa-ti'guing | fer-ment'a-ble |
| ex-trem'ism | fal'la-cy | fat'en-er | fer-men-ta'tion |
| ex-trem'i-ty | fal'low | fa-tu'i-tous | fer-ment'a-tive* |
| ex'tri-ca-ble* | false'ness | fat'u-ous | fe-ro'cious-ness |
| ex-tro-ver'sion | fal-set'to | fau'cet | fe-roc'i-ty |
| ex-tru'sion | fal-si-fi-ca'tion | fault'i-ly | fer'ret-er |
| ex'u'ber-ance | fal'si-ty | fau'na | fer-rif'er-ous |
| ex-u'ber-ate | fal'ter | fa vor-a-ble | fer'rule |
| ex-u-da'tion | fa-mil-i-ar'i-ty | fa'vored | fer'ry-ing |
| ex-ult'an-cy* | fa-mil-iar-i-za'tion | fa-vor-it-ism | fer'tile |
| ex-ult'ant* | fam'i-ly | fe'al-ty | fer-til'i-ty |
| — F — | | | |
| fa-ba'ceous | fam'ine | fea'sance | fer-ti-li-za'tion* |
| fab'ric | fam'ish | fea-si-bil'i-ty | fer'ven-cy |
| fab'ri-cate | fa'mous-ly | feath'er | fer'vid |
| fab'u-lous-ly | fa-nat'i-cal | fea'ture | fer'vor |
| fac'et | fa-nat'i-cism | feb-ri-fa'cient | fest'al |
| fa-ce'tious | fan'ci-er | fe-brif'er-ous | fest'er |
| fa'cial | fan'ci-ful-ly | fe'brile | fest'i-val |
| fa'cient | fan-dan'go | Feb'ru-ar-y* | fes-tiv'i-ty |
| fac'il-e-ness | fan'gled | fe'ces | fes-toon' |
| fa-cil'i-tate | fan-ta-si'a | fec'u-lence | fe'tal |
| fac-sim'i-le | fan'tasm | fe'cund* | fet'id |
| fac'tion-al-ism | fan-tas'ti-cal-ly | fe-cun-da'tion* | fe'tish |
| fac'tious-ly | fan'ta-sy | fed'er-a-cy | fe'tus |
| fac'ti'tious-ly | far'a-day | fed'er-al-ist | feu-dal-i-za'tion |
| fac'tor | far-ci-cal'i-ty | fed-er-a'tion | feu'da-to-ry |
| fac'tor'i-al | far-i-na'ceous | fe-do'ra | feud'ist |
| fac-tor-i-za'tion | farm'er | fee'ble | fe'ver |
| fac'to-ry | far'sight'ed | feign'er | fe'ver-ish |
| fac-to'tum | far'ther | fe-lic'i-tate | fi-an-cc' |
| fac'tu-al-ly | far'thest | fe-lic'i-tous | fi'at |
| fac'ul-ta-tive | far'thing | fe'line | fi'ber |
| fac'ul-ty | far'thin-gale | fel'low | fi'bril-lar-y* |
| fad'dist | fas-cic'u-late-ly | fel'on | fi;brin-ous* |
| fa-ga'ceous | fas-ci-nat-ed-ly | fe-lo'ni-ous-ly | fi'brous |
| fag'ot-ing | fas-ci-na'tion | fel'o-ny | fick'le |
| fail'ing-ly | fas'ten | fe'male | fic-ti'tious-ly |
| | fas-tid'i-ous | fem'i-na-cy | fid'dler |
| | | fem'i-nal'i-ty | fi-del'i-ty |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
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| fidg'et | fla'gran-cy | fol'li-cle | for'ger-y |
| fi-du'ci-ar-y* | flam-boy'an-cy | fol-lic'u-lar | for-get'ta-ble |
| fi'er-y* | fla-min'go | fol'low-er | for-give'ness |
| fies'ta* | flat'er-y | fo-men-ta'tion | for-got'ten |
| fil'teenth' | flat'u-lence | fo-men'ter | for'mal |
| fil'ti-eth | fla'tus | fon'dle | form-al'de-hyde* |
| fig'u-rant | fla-ves'cent | fond'ly | for-mal-is'tic |
| fig'ur-ate | fla'vor | fool'er-y | for'mal-iz'er |
| fig'ur-ate-ly | fledg'ling | fool'har-di-ness | for'mal-ly |
| fil-a-men'ta-ry | fleec'i-ness | foot'age | for'mat |
| fil'bert | fleur-de-lis' | foot'less | for-ma'tion |
| fil'i-al* | flex-i-bil'i-ty | fop'per-y | form'a-tive |
| fil'i-bus-ter | flex'ion | for'age | for'mer-ly |
| fil-i-cid'al* | flex-u-os'i-ty | for-bear'ance | for'mi-car-y* |
| fil'i-gree | flex'u-ous | for-bid'dance | for'mi-cate |
| fil-ter-a-bil'i-ty | flick'er | for'ceps | for'mi-da-ble |
| filth'i-ly | fli'er | for'ci-ble | for'mu-la |
| fil-tra-bil'i-ty | flim'si-ly | ford'a-ble | for-mu-lar-i-za'tion |
| fi-na'le | flip'pan-cy | fore-bod'ing | for'mu-lar-y* |
| fi-nal'i-ty | flir-ta'tious | fore-cast'er | for-mu-lis'tic |
| fi-nance | flo'ral | fore'cas-tle | for'ni-cate |
| fi-nan'cial-ly | flo-res'cence | fore'clo'sure | for-syth'i-a* |
| fin-an-cier' | flo'ri-cul-ture | fore'fa-ther | for'te |
| fin'er-y | flor'id-ly | fore'fin-ger | for'ti-eth |
| fi-nesse' | flo-rif'er-ous | fore-gath'er | for-ti-fi-ca'tion |
| fin'ger | flo'rיסט | fore-go'ing | for-ti-fi-er |
| fin'i-cal | flo-ta'tion | fore'hand'ed | for-tis'si-mo |
| fin'ick-ing | flo-til'la | for'eign | for'ti-tude |
| fi'nis | floun'der | for'eign-ness | for-ti-tu'di-nous |
| fin'ish | flour'ish | fore'la-dy | for'tress |
| fi'nite | flow'er | fo-ren'sic | for-tu'i-tism |
| fin'i-tude | flow'er-i-ly | fo-ren'si-cal-ly | for-tu'i-tous |
| fir-ma-men'tal | fluc'tu-ant | fore-or-dain' | for-tu-nate |
| fi's'cal | fluc-tu-a'tion | fore-or'di-nate | for'ty |
| fish'er-y | flu'en-cy | fore-run'ner | fo'rum |
| fis-sip'a-rous | fluff'i-ly | fore-shad'ow | for'ward |
| fis'sure | flu-o-res'cence | fore-short'en | fos'sil-ize |
| fist'i-cuff | flu'o-ro-scope* | for'est | fos-so'ri-al |
| fis'tu-la | flur'ry | for-est-a'tion | fos'ter |
| fis'tu-lous | flus-ter-a'tion | for'est-er | foul'ly |
| fix'ture | flus-tration | for'est-ry | foun-da'tion |
| fiz'zle | fo-cal-i-za'tion | fore-to-ken | foun'der-ous |
| flac'cid-ly | fo'cus | for-ev'er | found'ling |
| flag'el-lant | foi'ble | fore'word | found'ry* |
| flag'el-late | fo-li-a'ceous | for'feit | foun'tain |
| flag-eo-let' | fo'li-age | for'fei-ture | fowl'er |
| fla-gi'tious-ly | fo'li-ate | for-gath'er | foy'er' |
| flag'on | fo'li-o | forg'er | fra'cas |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|------------------|------------------|--------------------|-------------------|
| frac'tion-ar-y* | friz'le | fu'ri-ous | ga-lore' |
| frac'tious | frol'ic | fur'nace | ga-losh' |
| frac'tur-al | front'age | fur'nish | gal-van'ic |
| frag'ile | fron'tal | fur'ni-ture | gal-va-ni-za'tion |
| fra-gil'i-ty | fron-tier' | fu'r-or | gal-va-nom'e-ter |
| frag'men-tar-y* | fron'tis-piece | fur'ri-er | gam'bling |
| frag'ment-ize | fro'ward | fur'ring | gam'bol |
| fra'gran-cy | frowz'y* | fur'ther | game'ster |
| fra'grant | fro'zen | fur'tive-ly | ga-met'i-cal-ly |
| frail'ty | fruc'ti-fy | fu'ry | ga-me'to-phore* |
| fran'chise | fruc'tu-ous | fu'se-lage | gam'in |
| frank'furt-er | fru'gal-ly | fu-si-bil'i-ty | gam'ma |
| fran'tic | fru-giv'o-rous | fu-sil-lade' | gam-ma'di-on |
| fran'ti-cal-ly | fruit'age | fu'sion | gam'ut |
| frap-pé' | fru-i'tion | fus'tian | gan'der |
| fra-ter'nal | fru-men-ta'ceous | fu-til-i-tar'i-an* | gan'gling |
| fra-ter'ni-ty | frus'trate | fu'ture | gan'gli-on |
| fra-ter-nize | frus'tule | fu'tur-ist | gan'gre-nous |
| frat-ri-cid'al* | fud'dle | fu-tu'ri-ty | gang'ster |
| fraud'u-len-cy | fu'el | — G — | |
| fraud'u-lent-ly | fu-ga'cious | gab-ar-dine' | gap'er |
| freak'ish | fu'gi-tive | gab'ble | ga-rage' |
| freck'le | ful'gu-rous | gab'er-dine' | garbage |
| free'dom | fu-lig'i-nous | gab'er-dine' | gar'ble |
| free'hand'ed | ful'ly | ga'b-i-on | gar'den |
| freeze'r | ful'mi-nate | gach'u-a | gar-de'ni-a |
| freight'age | ful'mi-na-to-ry | gadg'et | gar'goyle |
| fren'zied | ful'mi-nous | gai'e-ty | gar-i-bal'di |
| fre'quen-cy | ful'some | gai'ly | gar'ish |
| fre-quen-ta'tion | fu-ma-to'ri-um | gai'ter | gar'ner |
| fre-quen-ta'tive | fum'ble | ga'la | gar'net |
| fre-quen'ter | fum'bling | ga-lac'tic | gar'nish |
| fres'co | fu'mi-gate | ga-lac'tose | gar'ret |
| fri'a-ble | fu'mi-to-ry | gal'an-tine | gar'ri-son |
| fri'ar | fu-nam'bu-list | ga'lax | gar-rote' |
| fri'ar-y | func'tion-ar-y* | gal'ax-y | gar-ru'li-ty |
| fric-as-see' | func'tion-ate | gal'lant-ry | gar'ru-lous-ly |
| fric'tion-al | fun-da-men'tal | gal'le-on | gar'ter |
| friend'li-ly | fu'ner-al | gal'ler-y | gas-con-ad'e' |
| frig'ate | fu-ne're-al | gal'liard | gas'e-ous |
| fright'en | fun'gi | gal-li-na'ceous | gas'i-fi-a-ble |
| frig'id | fun'gi-cide | gall'ing | gas'ket |
| fri-gid'i-ty | fun'gus | gal'li-nule | gas'o-line |
| frip'per-y | fu-nic'u-lar | gal-li-vant' | gas'sing |
| frisk'y | fun'nel | gal'lon | gas-tral'gi-a |
| frit'ter | fun'ni-ly | gal'lop | gas'tric |
| fri-vol'i-ty | fur'be-low | gal'lows | gas-tri'tis |
| friv'o-lous | fur-fu-ra'ceous | gal'op | gas-tron'o-my |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|----------------------|--------------------|-------------------|-----------------|
| gau-che-rie* | gen'tlest | ging'ham | glu-ci'num |
| gaud'er-y | gen'try | gi-raffe' | glu'cose |
| gaud'y | gen'u-iné | gir'a-sol | glu-ma'ceous |
| gaug'ing | ge-o-cen'tri-cal | gird'er | glu'ten |
| gaunt'let | ge-og'ra-pher | gir'dle | glu'ti-nous-ly |
| gay'el | ge-o-graph'i-cal | girl'ish | glut'ton-ous |
| ga've-al | ge-og'ra-phy | giv'en | glyc'er-in |
| ga-votte' | ge-o-log'ic | giv'er | glyc'er-ol |
| gawk'i-ly | ge-o'l'o-gist | giz'zard | gly-cine' |
| ga-ze'bo | ge-om'e-ter | gla'brous | gly-co-gen'ic |
| ga-zelle' | ge-o-met'ric | gla-cé' | gly'col |
| ga-zette' | ge-om-e-tri'cian | gla'cial | gnarl'y |
| gaz-et-teer' | ge-o-trop'ic | gla'ci-ate | gno'mic |
| gei'sha | ge-o'tro-pism | gla'cier | gno-mol'o-gy |
| gel'a-tin | ge-ra'ni-um | glad'i-ate | gno-mon'ic |
| ge-lat'i-nate | ger-i-at'rics* | glad'i-a-tor | gnos'tic |
| ge-lat'i-nous | ger-man'der | glam'or-ous | gob'bler |
| gem'i-nate | ger-mane' | glam'our | Gob'e-lin |
| gem-ma'tion | ger-ma'ni-um | glan'du-lar | gob'let |
| gem-mip'a-rous-ly | ger'mi-cide | glan'du-lous | god'dess |
| gen-darme' | ger'mi-nal | glar'ing | go'er |
| gen-darm'er-y* | ger'mi-nate | glau-co'ma | gog'gle |
| gen'der | ger-ry-man'der | glau-co'ma-tous* | gog'let |
| gen-e-a-log'i-cal-ly | ger'und | glau'co-nite | goi'ter |
| gen-e-al'o-gist | ge-run'di-al | glau'cous | goi'trous |
| gen'er-al-ate | ge-run'dive | gla'zier | gold'en |
| gen-er-al-is'si-mo | ges-ta'tion | glaz'ing | gol'iard* |
| gen'er-al-ize | ges-tic'u-late | glid'er | gol-iar'der-y* |
| gen'er-ate | ges-tic'u-la-to-ry | glim'mer-ing | go-losh' |
| gen'er-a-tor | ges'ture | gli'o'ma-tous* | gon'do-la |
| ge-ner'ic | gey'ser | glis'ten | gon-do-lier' |
| gen-er-os'i-ty | gher'kin | gli'ter-y | gon'fa-lon |
| gen'e-sis | ghet'to | glo'bin | gon-fa-lon-ier' |
| ge-net'ic | ghoul'ish | glo-bos'i-ty | go-ni-om'e-ter |
| ge-ne'va | gi'ant | glob'u-lar | go-ni-om'e-try |
| gen'ial* | gib'ber | glob'ule | gon-or-rhe'a |
| ge-ni'al | gib-bos'i-ty | glob-u-lif'er-ous | good'ly |
| gen'i-tal | gid'di-ness | glom'er-ate | goose'ber-ry |
| gen-i-ti'vel | gift'ed | glom'er-ule | go'pher |
| gen'i-tive | gi-gan-te'an | glo-ri-fi-ca'tion | gor'geous |
| gen'ius* | gi-gan-tesque' | glo'ri-ous-ly | gorg'er |
| gen-o-typ'ic | gi-gan'tic | glo'ry | gor'ger-in |
| gen're | gi-gan-tom'a-chy | glos'sal | gor'get |
| gen-teel'ly | gig'gling | glos-sar'i-al* | go-ril'la |
| gen'tian | gig'o-lo* | glos'sa-rist | gor'mand-ize |
| gen-ti-a-na'ceous* | gil'bert | glos'sa-ry | gor'y |
| gen'tile | gild'ing | glov'er | gos'hawk |
| gen-til'i-ty | gin'ger | glu-cin'i-um | gos'ling |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|-------------------|---------------------|--------------------|--------------------|
| gos'pel | grasp'ing-ly | grot'o | gyn'arch-y* |
| gos'sa-mer | grat-i-fi-ca'tion | ground'age | gy-ne'co-crat |
| gos'sip | gra-tin' | ground'ling | gyn-e-col'o-gy |
| goth'ic | gra'tis | grov'el | gyn-e-co-mor'phous |
| got'ten | grat'i-tude | grub'by | gyn-e-ol'a-trry |
| gou'lash | gra-tu'i-tous | gru'el | gyn-i-at'rics |
| gour'mand-ism | gra-tu'i-ty | grue'some | gyp-sif'er-ous |
| gour'met | grat'u-la-to-ry | gruff'i-ly | gyp'sum |
| gout'i-ly | grav'el | grum'ble | gyp'sy |
| gov'ern | grav'en* | gryph'on | gy'ral |
| gov'ern-ess | gra-vid'i-ty | gua'cha-ro | gy'rate |
| gov'ern-men'tal | grav-i-met'ric | gua'nine | gy-ra'tor |
| gov'er-nor | grav'i-tate | guar-an-tee' | gy'ra-to-ry |
| grab'ble | grav'i-ty | guar'an-tor | gy'roi'dal |
| gra-ci-o'so | gra-vure' | guar'an-ty | gy-ro-stat'ics |
| gra'cious | gra'vey | guard'ed | |
| gra-da'tion | gray'ling | guard'i-an | — H — |
| gra'di-ent | gra'zier | gua'va | ha'be-as cor'pus |
| grad'u-al-ly | graz'ing | gu-ber-na-to'ri-al | hab'er-dash-er-y |
| grad'u-ate | greed'y | gud'geon* | ha-bil'i-ment |
| grad'u-a-tor | green'bri-er | guer'don | ha-bil-i-ta'tion |
| gram'mar | green'er-y | guer-rl'a | hab'it |
| gram-mar'i-an* | green'ling | guf-faw' | hab'it-a-ble |
| gram-mat'i-cal | green'sward | guid'ance* | hab'i-tat |
| gran'a-ry | gre-gar'i-ous* | guil'der | hab-i-ta'tion |
| gran'dam | gre-gar'i-ous-ness* | guil'lo-tine | ha-bit'u-al |
| gran-dee' | gre-nade' | guilt'y | ha-bit'u-ate |
| gran'deur | gren-a-dier' | gui-tar' | ha-cien'da* |
| gran-dil'o-quence | gren-a-dine' | gul'li-ble | hack'ney |
| gran'di-ose | gres-so'ri-al | gul'ly | had'dock |
| gran-di-os'i-ty | grid'dle | gum'ma-tous | hag'gard |
| grang'er* | grid'i-ron | gum-mo'sis | hag'gle |
| gran'ite | griev'ance | gum'mous | hag-i-oc'ra-cy |
| gra-nit'ic | griev'ous | gump'tion | hag-i-og'ra-pher* |
| gran'it-ite | gri-mace' | gun'ner | hag-i-ol'a-trous* |
| gran-tee* | grind'er-y | gur-gi-ta'tion | ha-la'tion |
| grant'er | grin'go | gur'gle | hal-ber-dier' |
| grant'or | gris'e-ous | gus'set | hal'cy-on |
| gran'u-lar | gris'kin | gus-ta'tion | half'heart'ed |
| gran'u-lat-ed | gris'li-ness | gus'to | half'pen-ny |
| gran-u-la'tion | gris'tle | gut'ter | hal'i-but |
| gran'ule | griz'zle | gut'tur-al | hal-i-to'sis |
| gran-u-lit'ic | gro'cer | guz'zle | hal'i-tus |
| graph'ic | grog'ger-y | gym-na'si-ast | hal-le-lu'jah |
| graph'ite | grog gi-ness | gym-na'si-um | hal'liard |
| gra-phit'ic | gros'grain | gym-nas'tics | hal-lu'ci-nate |
| graph'i-tize | gro-tesque' | gym-nog'e-nous | hal-lu'ci-na-to-ry |
| grap'pling | gro-tes'quer-ie* | gym-nos'o-phil | ha'lo |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|------------------|-------------------|-----------------------|
| hal'ter | has'sock | he'li-o-graph | he-ret'i-cal |
| halt'ing | has'ten* | he-li-o-gra-vure' | her'i-ot |
| hal'yard | hatch'er-y | he-li-om'e-ter | her'it-age* |
| ham'per | hate-ful-ly | he'li-o-scope | her'it-ance* |
| ham'string | ha'tred | he-li-o-ther'a-py | her-maph'rō-dite |
| hand'i-cap | haugh'ti-ness | he'li-o-trope | her-maph'rō-dit-ism |
| hand'i-craft | haul'er | he-li-ot'ro-pism | her-met'ic |
| hand'ker-chief | hau-teur' | he'li-um | her-mit-age |
| han'dle | ha'ven | hel-lo' | her'ni-a |
| han'dler | hav'er-sack | hel'met | her-ni-ot'o-my |
| han'dling | hav'oc | help'er | he'ro |
| hand'y | hawk'er | hel'ter-skel'ter | he-ro'ic |
| hang'ar* | haw'ser | he'mal | her'o-ine |
| hang'er | haw'thorn | he-mat'ic | her'on |
| han'ker | haz'ard-ous | hem'a-tite | hes'i-tan-cy |
| han'som | ha'zi-ness | he'ma-toid* | hes'i-tate |
| hap'haz-ard | haz'ing | he-ma-to'ma* | hes'i-tat-ing-ly |
| hap'pen | head'i-ness | he-ma-to'sis* | hes'i-ta-tive |
| hap'pi-ly | head'quar'ters | hem'i-sphere | hess'ite |
| hap'py | heal'er | hem-i-spher'i-cal | hes'so-nite* |
| ha-rangue' | heal'ing | hem-i-sphe'roid | het-er-o-chro-mat'ic* |
| ha-rangu'er | health'y | hem'lock | het'er-o-dox-y |
| har'ass | heark'en | he-mo-glo'bin | het'er-o-dyne |
| har'bin-ger | heart'i-ly | he-mo-phil'i-a* | het-er-og'a-mous |
| har'bor | heat'ed-ly | hem'or-rhage | het-er-og'o-ny |
| hard'en | hea'then | hem-or-rag'ic | het-er-og'ra-phy |
| har'di-ness | heath'er | hem'or-rhoid | het-er-ol'o-gy |
| har'dy | heav'en | hemp'en | het-er-om'er-ous |
| ha'rem | heav'er | hen'na | het-er-on'o-mous |
| har'i-cot | heav'i-ly | he-pat'ic | hex'a-gon |
| hark'en | heck'ling | he-pat'i-ca | hex-ag'o-nal |
| har-le-quin-ad'e' | hec'tic | hep'ta-gon | hex-am'e-ter |
| har'lot | hec-to-cot'y-lus | hep-tag'o-nal | hi-a'tus |
| har-mon'ic | hec-to-graph'ic | hep-tam'e-ter | hi-ber'nal |
| har-mon'i-ca | hedg'er | he-ral'dic | hi'ber-nate |
| har-mo'ni-ous | he'don-ism | her'ald-ry | hi-bis'cus |
| har'mo-nist | heft'i-est | her'ba'ceous | hic'cup |
| har-mo'ni-um | heg-e-mon'ic* | her'bage | hick'o-ry |
| har'mo-ny | he-gem'o-hy* | her'bal | hi-dal'go |
| har'ness | he-gi'ra* | her-bar'i-um* | hid'e-ous-ly |
| har-poон' | heif'er | her-biv'o-rous | hid'ing |
| harp'si-chord | height'en | her'der | hi-er-ar'chal |
| har'ri-er | hei'rous-ly | her'dic | hi'er-arch-y* |
| har'row | Hel'e-na | he-red'i-ta-ble | hi-er-at'ic |
| har'um-scar'um | he-li'a-cal | her-e-dit'a-ment | hi-er-o-crat'i-cal |
| ha-rus'pi-cal | he-li-an'thus | he-red'i-tar-y* | hi-er-o-glyph'i-cal |
| har'vest-er | hel'i-cal | her'e-sy | high-fa-lu'tin |
| hash'ish | hel-i-coi'dal | her'e-tic | hik'er |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

PROOFREADING AND COPY-PREPARED

| | | | |
|-----------------------|-------------------|--------------------|----------------------|
| hi-lar'i-ous* | ho-mo-ge'ne-ous | hov'el | hy-dro-car'bon |
| hi-lar'i-ty | ho-mog'e-nous | hov'er | hy-dro-chlo'ride |
| hind'er | ho-mog'e-ny | how'itz-er* | hy-dro-cy-an'ic |
| hin'der | ho-mog'o-ny | howl'er | hy-drog'e-nous |
| hin'drance | ho-mol'o-gate | hoy'den | hy-drog'ra-phy |
| hint'ing-ly | ho-mo-mor'phism | huck'le-ber-ry | hy-dro-ki-net'ics |
| hip'po-crás | ho-mon'y-mous | huck'ster | hy-dro-me-chan'i-cal |
| hip'po-drome | ho-moph'o-nous | hud'dle | hy-drom'e-ter |
| hip-po-pot'a-mus | hon'est | huff'ish | hy-dro-pho'bí-a |
| hiss'ing | hon'es-ty | huge'ous | hy-drop'ic |
| his-to-log'i-cal | hon'ey | hu'man-ism | hy-e'na |
| his-to'l-o-gy | hon'ey-suck-le | hu-man-i-tar'i-an* | hy-gi-en'ic |
| his-to'ri-an | hon'or | hu-man-ize | hy-gi-en-ist |
| his-tor'i-cal | hon'or-a-ble | hum'ble | hy-gro-scop'ic |
| his-to-ric'i-ty | hon'or-ar-y* | hu'mid | hy-me-ne'al |
| his-to-ri-og'r'a-pher | hon-or-if'ic | hu-mid'i-ty | hym'nal |
| his'to-ry | hood'ed | hu'mi-dor | hym-nol'o-gy |
| his-tri-on'ic | hoo'doo | hu-mil'i-ate | hy-per'bo-le |
| hith'er | hook'er | hu-mil'i-a-to-ry | hy-per-bol'i-cal-ly |
| hoard'ing | hop'per | hum'ming | hy-per'bo-lism |
| hoarse'ness | ho'ra-ry | hu'mor | hy-per-crit'i-cal |
| hoax'er | ho-ri'zon | hu-mor-esque' | hy-per-me-tro'pi-a |
| hob'bler | hor-i-zon'tal | hu'mor-ist | hy-per-sen'si-tive |
| ho'bo-ism | hor'mone | hun'dred | hy'phen-ate |
| hock'ey | hor'net | hun'ger | hyp'noid |
| ho'cus | ho-rol'o-gist | hun'gri-ly | hyp-nol'o-gy |
| hoi'den | hor'o-scope | hun'gry | hyp-no'sis |
| hoist'ed | ho-ros'co-py | hunt'er | hyp-not'ic |
| ho'kum | hor-ren'dous | hur'dle | hyp'no-tism |
| hold'er | hor'ri-ble | hurl'er | hyp'o-caust |
| hol'i-day | hor'rid | hur-rah' | hy-po-chon'dri-a |
| ho'li-ness | hor-rif'ic | hur'ri-cane | hy-poc'ri-sy |
| hol'o-caust | hor-ri-pi-la'tion | hur'ried | hyp'o-crite |
| hol-o-graph'ic | hor'ror | hur'tle | hy-po-der'mic |
| hol'ster | hor-ti-cul'tur-al | hus'band-ry | hy-pog'e-nous |
| ho'ly | ho-san'na | hus'sar' | hy-po-ge'ous* |
| hom'age | ho'sier | hus'sy | hyp-o-ge'um* |
| hom'ag'er | ho'sier-y | hus'ting* | hy-poth'ec |
| ho-me-o-path'ic | hos'pi-ta-ble | hus'tler | hy-poth'e-car-y* |
| ho-me-op'a-thist | hos'pi-tal | hy'a-cinth | hy-poth'e-ca-tor |
| ho-me-op'a-thy | hos'tage | hy-a-cin'thine | hy-poth'e-sis |
| home'stead'er | hos'tel | hy'brid | hy-po-thet'i-cal |
| hom'i-cide | host'ess | hy-drac'id | hys-ter-e'sis |
| hom'i-est | hos'tile | hy-dran'ge-a | hys-ter-et'ic |
| hom'i-ly | hos-til'i-ty | hy-drar'gy-rism | hys-te'ri-a |
| hom'i-ny | hos'tler | hy'drate | hys-ter-i-cal |
| ho-mog'a-my | ho-tel' | hy-drau'lic | |
| ho-mo-ge-ne'i-ty | hous'ing | hy-dra-zo'ic | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

— I —

| | | | |
|-------------------|-------------------|-----------------------|---------------------|
| i-am'bic | ig'no-rance | im-mod'er-a-cy | im-pet-u-os'i-ty |
| i-at'ri-cal | il-la'tion | im'mo-late | im-pet'u-ous |
| i'bis | il-le'gal | im-mor'al | im'pe-tus |
| ich-thy-o'l'o-gy | il-leg'i-ble | im-mo-ral'i-ty | im'pi'e-ty |
| ich-thy-oph'a-gy | il-le-git'i-ma-cy | im-mor-tal'i-ty | im-pinge'ment |
| ich-thy-o'sis | il-lit'it | im-mov'a-ble | im'pi-ous |
| ich-thy-ot'ic | il-lim'it-a-ble | im-mu'ni-ty | imp'ish |
| ich'tus | il-lit'er-a-cy | im-mu-nize* | im-pla'ca-ble |
| i-ci-cle | il-lit'er-ate | im-mu'ta-ble | im'ple-ment |
| ic'ing | il-log'i-cal | im-pal'pa-ble | im'pli-cate |
| i'con | il-lu'mi-nate | im-pan'el | im-plic'it |
| i-con'o-clast | il-lu'mi-na-tor | im-par'i-ty | im-po-lite' |
| i-co-nog'ra-phy | il-lu'mine | im-par-ti-al'i-ty | im-pon'der-a-ble |
| i-co-nol'a-try | il-lu'sion | im-pass'a-ble | im-port'a-ble |
| i-co-nol'o-gy | il-lu'so-ry | im-pas'se' | im-port'ance |
| i'cy* | il-lus-trate | im-pas'si-ble | im-por-ta'tion |
| i-de'a | il-lus-tra-tor | im-pas'sion | im-por'tu-nate |
| i-de'al-ism | im'age | im-pas'sive-ly | im-po-si'tion |
| i-de-al-i-za'tion | im'age-ry | im-pa'tience | im-pos-si-bil'i-ty |
| i-den'tic | im-ag'i-na-ble | im-pa'tient-ly | im-pos'tor |
| i-den'ti-cal | im-ag'i-nar-y* | im-peach-a-bil'i-ty | im'po-tence |
| i-den'ti-fy | im-ag'ine | im-pec'ca-ble | im'po-tent |
| i-den'ti-ty | im-be-cil'i-ty | im-pe-cu'ni-ous | im-pov'er-ish |
| id'e-o-gram* | im-bib'er | im-ped'an-ce* | im-prac'ti-ca-ble |
| id-e-og'ra-phy* | im-bi-bi'tion | im-pe'di-ent | im'pre-cate |
| id-e-ol'o-gy* | im-bro'glie | im-ped'i-ment | im'pre-ca-tor |
| id-i-oc'rasy | im'i-ta-ble | im-ped'i-tive | im-preg'na-ble |
| id'i-o-cy | im'i-ta-tive | im-pel'lent | im-pre-sa'ri-o |
| id'i-om | im'i-ta-tor | im-pend'ent* | im-press-i-bil'i-ty |
| id-i-o-mat'ic* | im-mac'u-late | im-pen-e-tra-bil'i-ty | im-pres'sion |
| id-i-op'a-thy | im'ma-nence | im-per'a-tive | im-pres'sive |
| id-i-o-syn'cra-sy | im-ma-te'ri-al | im-pe-ra'tor | im-pris'on |
| id'i-ot'ic | im-ma-ture' | im-per-a-to'ri-al | im-prob-a-bil'i-ty |
| id'i-ot-isn | im-meas'ur-a-ble* | im-per-cep'ti-ble | im-pro'bi-ty |
| i'dle | im-me'di-a-cy | im-per'fect | im-promp'tu |
| i-dol'a-ter | im-me'di-ate | im-pe'ri-al | im-pro-pri'e-ty |
| i'dol-ize | im-med'i-ca-ble | im-per'il | im-prove' |
| i'dyl-ist | im-me-mo'ri-al | im-pe'ri-ous | im-prov'i-dent |
| i-dyl'lic | im-men'si-ty | im-per'ish-a-ble | im-pro-vi-sa'tion* |
| ig'loo | im-men'su-ra-ble* | im-per'me-a-ble | im-prov'i-sa-tor |
| ig-nit'er | im-merged' | im-per'son-al | im'pro-vise |
| ig-ni'tion | im-mer'sion | im-per'son-ate | im-pru'dent |
| ig-no'ble | im'mi-grant | im-per'ti-nence | im'pu-dence |
| ig-no-min'i-ous | im'mi-nence | im-per-turb'a-ble | im'pulse |
| ig'no-min-y | im'mi-nent | im-per-tur-ba'tion | im-pu'ni-ty |
| ig-no-ra'mus | im-mis'ci-ble | im-per've-i-ous | im-pu'ri-ty |
| | im-mit'i-ga-ble | im-pe-ti'go | im-put'a-ble |
| | im-mo-bil'i-ty | im'pe-trate | im-pu-ta'tion |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

PROOFREADING AND COPY-PREPARED

| | | | |
|----------------------|-----------------------|----------------------|-----------------------|
| in-a-bil'i-ty | in-clem'ent | in-de-ci'sion | in-dul'gence |
| in-ac-ces'si-ble | in-clin'a-ble | in-dec'o-rous | in-dulg'er |
| in-ac'cu-ra-cy | in-cli-na'tion | in-de-co'rum | in'du-rate |
| in-ac'ti-vate | in-cli-nom'e-ter | in-de-fat'i-ga-ble | in-dus'tri-al |
| in-ad-vert'ence* | in-clu'sive | in-defea'si-ble | in-e'bri-ate |
| in-ad-vis'a-ble | in-co-er'ci-ble* | in-defen'si-ble | in-e-bri'e-ty |
| in-al'ien-a-ble* | in-cog'ni-to | in-def'i-nite | in-ed'i-ble |
| in-al'ter-a-ble | in-co-her'ence [ble] | in-del'i-ble | in-eff'a-ble |
| in-am-o-ra'ta | in-com-men'su-ra- | in-del'i-ca-cy | in-ef-face'a-ble |
| in-an'e | in-com-mu'ni-ca-ble | in-dem-ni-fi-ca-tion | in-ef-fec'tive |
| in-an'i-mate | in-com'pa-ra-ble | in-dem'nii-tor | in-ef-fec'tu-al |
| in-an'i-ty | in-com-pat'i-ble | in-den-ta'tion | in-ef-fi-ca'cious |
| in-ap-peas'a-ble | in-com'pe-tence | in-den'ture | in-ef-fi-cien-cy |
| in-ap'pli-ca-ble | in-com-plete' [ble] | in-de-pend'ent* | in-el'i-gi-ble |
| in-ap-pre'ci-a-ble | in-com-pre-hen'si- | in-de-scrib'a-ble | in-el'o-quent |
| in-ap-pre-hen'si-ble | in-com-press'i-ble | in-de-struct'i-ble* | in-ept'i-tude* |
| in-ap-proach'a-ble | in-con-ceiv'a-ble | in'dex-es | in-e-qual'i-ty |
| in-ap-pro'pri-ate | in-con'gru-ous | in-di-cate | in-eq'ui-ta-ble |
| in-apt'i-tude | in-con-se-quen'tial | in-di-ca'tion | in-eq'ui-ty |
| in-ar-tic'u-late | in-con-sid'er-a-ble | in-dic'a-tive | in-er'tia* |
| in-ar-tif'i-cial | in-con-sist'ent* | in-di-ca-tor | in-es'ti-ma-ble |
| in-ar-tis'tic | in-con-sol'a-ble | in-di-ces | in-ev'i-ta-ble |
| in-at-ten'tion | in-con-test'a-ble | in-dic'tion | in-ex-cus'a-ble |
| in-au'di-ble | in-con'ti-nent | in-dict'ment | in-ex-hau-sti'ble |
| in-au'gu-rate | in-con-trol'l'a-ble | in-dif'fer-ent | in-ex-ist'ence* |
| in-aus-pi'cious-ly | in-con-tro-vert'i-ble | in-di-gence | in-ex-ist'ent* |
| in-cal'cu-la-ble | in-con'ven'ience* | in-dig'e-nous | in-ex'o-ra-ble |
| in-can-des'cence | in-con'ven'ien-cy* | in-di-gent | in-ex-pe'di-ent |
| in-can-ta'tion | in-con-vert'i-ble | in-di-gest'i-ble | in-ex-pen'sive |
| in-ca'pa-ble | in-con-vin'ci-ble* | in-di-gnant | in-ex-pe'ri-ence |
| in-ca-pac'i-tate | in-cor'po-ra-ble | in-di-go | in-ex'pi-a-ble |
| in-car'cer-ate | in-cor'po-rate | in-dis-cern'i-ble | in-ex-plain'a-ble |
| in-car'nate | in-cor'ri-gi-ble | in-dis-cre'tion | in-ex'pli-ca-ble |
| in-car-na'tion | in-cred'i-ble | in-dis-crim'i-nate | in-ex-press'i-ble |
| in-cen'di-ar-y* | in-cre-du'li-ty | in-dis-pen'sa-ble | in-ex-pres'sive |
| in-cre'ti-tude | in-cred'u-lous | in-dis'pu-ta-ble | in-ex-tin'guish'a-ble |
| in-ces'sant | in-cre-ment | in-dis'so-lu-ble | in-ex'tri-ca-ble |
| in-ces'tu-ous | in-crim'i-na-to-ry | in-dis-tinct' | in-fal'li-ble |
| in-cho'ate | in-crus-ta'tion | in-di-vert'i-ble | in'fa-mous |
| in-ci-dence | in'cu-bus | in-di-vid'u-al | in-fan'ti-cide |
| in-ci-den'tal | in-cul'cate | in-di-vis'i-ble | in'fan-try |
| in-cin'er-ate | in-cul'ca-tor | in-do-lence | in-fat'u-ate |
| in-cin'er-a-tor | in-cum'ben-cy | in-dom'i-ta-ble | in-fat-u-a'tion |
| in-cip'i-ence | in-cum' bent | in-dors'a-ble | in-fec'tious |
| in-ci'sion | in-cu-nab'u-la | in-du'bi-ta-ble | in-fe'cund* |
| in-ci'sive | in-cur'a-ble | in-duc'i-ble | in-fe-cun'di-ty |
| in-ci'sor | in-cur'rence | in-duct'an-ce* | in-fe-lic'i-tous |
| in-ci'so-ry | in-de'cen-cy | in-duc-tiv'i-ty | in'fer-ence |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|--------------------|--------------------|--------------------|---------------------|
| in-fer-en'tial | in-ha-la'tion | in-quis'i-tive | in-sub-or'di-nate |
| in-fe'ri-or | in-har-mo'ni-ous | in-quis'i-to'ri-al | in-suf-fi'cien-cy |
| in-fer'nal | in-her'ence | in-san'i-ty | in-suf-fi'cient |
| in-fer'no | in-her'it | in-sa'ti-a-ble | in'su-lar |
| in-fest'er | in-her'it-a-ble | in-sa'ti-ate | in'su-late |
| in-fes-ta'tion | in-her'it-ance* | in-scrip'tion | in'su-la-tor |
| in'fi-del | in-hib'it | in-scrut'a-ble | in'su-liu |
| in-fil'tra-tive | in-hi-bi'tion | in-sec'ti-cide | in-su'per-a-ble |
| in-fin-i-tes'i-mal | in-hos'pi-ta-ble | in-sec-tiv'o-rous | in-sup-press'i-ble |
| in-fin-i-ti'vel* | in-hos-pi-tal'i-ty | in-se-cu'ri-ty | in-sur'ance |
| in-fin'i-tive | in-hu'man | in-sen'sate | in-sur'gence |
| in-fin'i-tude | in-im'i-cal | in-sen'si-ble | in-sur'gent |
| in-fir'ma-ry | in-im'i-ta-ble | in-sep'a-ra-ble | in-sur-mount'a-ble |
| in-fir'mi-ty | in-iq'ui-tous | in-ser'tion | in-sur-rec'tion |
| in-flam'ma-ble | in-iq'ui-ty | in-sid'i-ous-ly | in-tagl'io* |
| in-flam'ma'tion | in-i'tial | in-sig'ni-a | in-tan'gi-ble |
| in-flam'ma-to-ry | in-i'ti-ate | in-sig-nif'i-cance | in-te-grate |
| in-flec'tion | in-i'ti-a-tive | in-sin'u-ate | in-teg'ri-ty |
| in-flec'tor | in-i'ti-a-to-ry | in-sin'u-a-tor | in'tel-lect |
| in-flex'i-ble | in-jec'tor | in-sip'id | in-tel-lec'tu-al |
| in'flu-ence | in-ju-di'cious | in-si-pid'i-ty | in-tel'li-gence |
| in-flu-en'tial | in-junc'tion | in-sip'i-ence | in-tel'li-genc'er |
| in-flu-en'za | in-ju'ri-ous | in-sist'ence* | in-tel-li-gen'tial |
| in'flux | in'ju-ry | in-sist'ent* | in-tel-li-gent'si-a |
| in-for'mal | in-jus'tice | in-so-late | in-tel'li-gi-ble |
| in-form'ant | ink'ling | in-so-lence | in-tem'per-ate |
| in-for-ma'tion | in'nate | in-sol'u-ble | in-tend'an-cy* |
| in-form'a-tive | in'ner-most | in-solv'a-ble | in-tend'ance* |
| in-fre'quen-cy | in-ner'vate | in-sol'ven-cy | in-ten'er-ate |
| in-fu'ri-ate | in'ning | in-som'ni-a | in-ten'si-fy |
| in-fu'si-ble* | in'no-cent | in-sou'ci-ance* | in-ten'sion |
| in-fu-so'ri-al | in-noc'u-ous | in-spec'tion | in-ten'si-ty |
| in-gen'ious-ly* | in'no-vate | in-spi-ra'tion | in-ten'sive |
| in-ge-nue' | in'no-va-tor | in-spir'a-to-ry | in-ten'tion |
| in-ge-nu'i-ty | in-nox'iou | in-spis'sate | in-ter-change'a-ble |
| in-gen'u-ous | in-nu-en'do | in-sta-bil'i-ty | in-ter-est |
| in-glo'ri-ous | in-nu'mer-a-ble | in-stal-la'tion | in-ter-fere' |
| in'got | in-oc'u-late | instan'cy | in-ter-fer'ence |
| in-gra'ti-ate | in-oc'u-la-tor | in-stan-ta'ne-ous | in-ter-fe-ren'tial |
| in-gra'ti-a-to-ry | in-of-fen'sive | in'sti-gate | in-ter-fu'sion |
| in-grat'i-tude | in-of-fi'cious | in'sti-ga-tor | in'ter-im |
| in-gra-ves'cent | in-or-gan'ic | in-stinc'tive | in-te'ri-or |
| in-gre'di-ent | in-op-por-tune' | in'sti-tute | in-ter-ject' |
| in-gres'sion | in-op-por-tun'ist | in-sti-tu'tion | in-ter-jec'tor |
| in-hab'it | in-or'di-nate | in-struc'tive | in-ter-lin'e-al |
| in-hab'it-ant* | in-os'cu-late | in-struc'tor | in-ter-lo-cu'tion |
| in-hab-i-ta'tion | in-quir'y | in'stru-ment | in-ter-loc'u-tor |
| in-hal'ant* | in-qui-si'tion | in-stru-men'tal | in-ter-lop'er |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|--------------------|------------------|------------------------|---------------|
| in-ter-me'di-ar-y* | in-tru'sion | ir-rec-on-cil'a-ble | ja-co'bus |
| in-ter-mez'zo | in-tu'i-tion | ir-re-duc'i-ble | jac'o-net |
| in-ter-mi-na-ble | in-tu'i-tive | ir-ref'u-ta-ble* | jac'u-late |
| in-tern' | in-val'id | ir-reg'u-lar | jae'ger |
| in-ter'nal | in'va-lid | ir-re-li'gious* | jag'ged |
| in-ter-na'tion-al | in-val'i-date | ir-rem'e-a-ble* | jag'ger-y |
| in-ter-pel'late | in'va-lid-ism | ir-re-me'di-a-ble | jag'uar |
| in-ter'po-late | in-va-lid'i-ty | ir-re-mov'a-ble | jail'er |
| in-ter'pret | in-val'u-a-ble | ir-re-pa-ra-ble | jam-bo-ree' |
| in-ter-pre-ta'tion | in-var'i-a-ble* | ir-re-press'i-ble* | jan'gle |
| in-ter-ra'di-al | in-va'sion | ir-re-sist'i-ble* | jan'gling |
| in-ter-ro-gate | in-veigh' | ir-res'o-lu-ble | jan'i-tor |
| in-ter-rog'a-tive | in-vei'gle | ir-res'o-lute | jar-di-niere' |
| in-ter-rog'a-to-ry | in-ven'tor | ir-re-solv'a-ble | jar'gon |
| in-ter-rup'tion | in-ven'tion | ir-re-spec'tive | jar'gon-ize |
| in-ter-sec'tion | in-ven-to'ri-al | ir-re-spon-si-bil'i-ty | jas'mine |
| in-ter-spers' | in-ven-to-ry | ir-re'ver-ence | jas'per |
| In'ter-type | in-ver'te-brate | ir-re-vers'i-ble | jaun'dice |
| in'ter-val | in-ves'ti-gate | ir-rev'o-ca-ble | jaun'ty* |
| in-ter-vene' | in-ves'ti-ture | ir'ri-ga-tor | jave'lin |
| in-tes'ta-cy | in-ves'tor | ir-ri-ga'tion | jeal'ous |
| in-tes'tate | in-vet'er-ate | ir'ri-ta-ble | jeal'ous-y |
| in-tes'ti-nal | in-vid'i-ous | ir-rup'tion | jel'lied |
| in-tes'tine | in-vig'i-late | i'sin-glass | jel'li-fy |
| in'ti-ma-cy | in-vig'or-ate | is'land-er | jeop'ard-ize |
| in'ti-mate | in-vin'ci-ble | is'let | jeop'ard-y |
| in-ti-ma'tion | in-vi'o-late | i'so-late* | jer-e-mi'ad |
| in-tim'i-date | in-vis'i-ble | i-so-la'tion* | jer'kin |
| in-tol'er-ance | in-vi'ta-to-ry | i-son'o-my | jer'sey |
| in-to-na'tion | in'vo-cate | is'su-a-ble | jes'sa-mine |
| in-tox'i-cate | in'vo-ca-tor | isth'mus | jest'er |
| in-trac'ta-ble | in-voc'a-to-ry | i-tal'i-cize | jet'sam |
| in-trac'tile | in-vol'un-tar-y* | i-tem-iZE | jet'ti-son |
| in-tra-mu'r'al | in-volve'ment | it'er-ate | jew'el-ry |
| in-tran'si-tive | in-vul'ner-a-ble | Ith'a-ca | jig'ger |
| in-trep'id | i'o-dine | i-tin'er-a-cy | jill'et* |
| in-tre-pid'i-ty | i'o-do-form | i-tin'er-ant | jin'gle |
| in'tri-ca-cy | ip'e-cac | i-tin'er-ar-y* | jin'go |
| in'tri-cate | Iph-i-ge-ni'a | i-tin'er-ate | jin-rik'i-sha |
| in-tri'guer* | ip'so fac'to | it-self' | jit'ney |
| in-tri'guing-ly* | i-ras'ci-ble | i'vied | jock'ey |
| in-trin'sic | i'rate | i'vo-ry | jo-cose' |
| in-tro-duce' | ir-i-des'cent | — J — | |
| in-tro-duc'to-ry | i-rid'i-um | jab'ber | jo-cos'i-ty |
| in-tro-spect' | i'ron | ja-bot' | joc'u-lar |
| in-tro-ver'sion | i-ron'i-cal | jack'al | joc'und |
| in'tro-vert | ir-ra'di-ate | jack'et | jo-cun'di-ty |
| in-trud'er | ir-ra'tion-al | | join'der |
| | | | joint'ed |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|--------------------|-------------------|----------------|
| join'ture | jus'ti-fi-ca-to-ry | ki-net'ic | la-crosse' |
| jok'er | jus'ti-fi-er | ki-ne'to-graph* | lac'ta-ry |
| jol-li-fi-ca'tion | ju've-nile | kin-e-tog'ra-phy | lac-ta'tion |
| jo'lil-ly | ju-ve-nil'i-ty | king'ly | lac-te-ous |
| jon-gleur' | jux-ta-po-si'tion | kink'y | lac-tes'cence |
| jon'quil | | ki-osk' | lac'tic |
| jos'tle | — K — | | lac-tif'er-ous |
| jot'ting | ka-lei'do-scope | kip'per | lac'tose |
| jour'nal | ka-lei-do-scop'ic | kis'met | lad'der |
| jour'nal-ist | kal'so-mine | kitch'en | lad'en |
| jour'ney-man | kan-ga-roo' | kitch-en-et'te | lad'ing |
| joust'er | ka'pok | kit'ten | la'dle |
| jo'vi-al | kar'at | klep-to-ma'ni-ac | la-drone' |
| jo-vi-al'i-ty | ka'ty-did | knav'er-y | la-dron'ism* |
| ju'b'i-lant | keep'er | knav'ish | la'dy |
| ju'b'i-late | ken'nel | knick'ers | lag'gard |
| ju-bi-la'tion | ker'chief | knit'ter | la-goon' |
| ju'b'i-lee | ker'nel | knob'by | la'i-ty |
| judg'ment | ker'o-sene | knock'er | lamb'da |
| ju'di-ca-tive | ketch'up | knot'ted | lam'bent |
| ju'di-ca-to-ry | ke-ton'ic | knowl'edge | la-men't |
| ju-di'cial | ket'tle | knowl'edge-a-ble | lam'en-ta-ble |
| ju-di'ci-ar-y* | kha'ki | knuck'le | lam-en-ta'tion |
| ju-di'cious | kib'itz-er* | kohl'ra-bi | lam'i-na-ble |
| jug'ger-naut | ki'bosh | ko-lin'sky | lam'i-nate |
| jug'gle | kid'nap-er | ko'peck | lam-i-ni'tis |
| jug'gler | kid'ney | kum'quat | lam-poon' |
| jug'gling | kill'er | — L — | |
| jug'u-lar | kill'ing | la'bel | lam'prey |
| juic'y | ki'lo* | la'bi-al-ize | lanc'er |
| ju'jube | kil'o-cy-cle | la'bi-ate | lan'cet |
| ju'lep | kil'o-gram | la'bor | lan'ci-nate |
| jum'ble | kil'o-li-ter | lab'o-ra-to-ry | lan'guage |
| jum'bling | kil'o-me-ter | la'bör-er | lan'guid |
| jump'er | kil'o-watt | la-bo'ri-ous | lan'guish |
| junc'ture | kilt'ing | la'bör-ite | lan'guor-ous |
| jun'gle | ki-mo'no | lab'y-rinth | lank'y |
| jun-ior'i-ty* | kin'der-gar-ten | lab-y-rin'thi-an | lan'o-lin |
| ju'ni-per | kin'der-gar-ten-er | lac'er-ate | lan'tern |
| jun'ket | kin'der-gart-ner | lach'ry-mal | la-pel' |
| ju'rat | kin'dle | lach'ry-mose | lap'i-dar-y* |
| ju-rid'i-cal | kin'dling | lac'ing | lap-i-da'tion |
| ju-ris-dic'tion | kind'ly | lack-a-dai'si-cal | la-pid'i-fy |
| ju-ris-pru'dence | kin'dred | lack'ey | la-pil'lus |
| ju'rist | kin-e-mat'ics | la-con'ic | lap'is* |
| ju'ror | kin-es-the'si-a | lac'o-nism | laps'a-ble |
| ju'ry | kin-es-the'sis | lac'quer | lar'ce-ner |
| ju'stice | kin-es-the'tic | lac'ri-mal | lar'ce-nous |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPAREDATION

| | | | |
|---------------------|--------------------|----------------------|--------------------|
| lar-da'ceous | lay-et'et | less'en | li-cen'tious |
| lard'er* | la'zy | less'er | li'chen |
| lar'gess | lead'er | les'son | lic'o-rice |
| larg'est | lead'ing | les'sor | liege'ful-ly |
| lar'go | leaf'age | le'thal | li'en |
| lar'i-at | lea'guer | le-thar'gic | li'en-ter-y |
| lark'spur | leas'ing | le-thar'gi-cal-ly | lieu-ten'an-cy |
| lar'va | leath'ern | leth'ar-gize | lieu-ten'ant |
| la-ryn'gal | leath'er-y | leu-ke'mi-a | lift'er |
| la-ryn'ge-al | leav'en | lev'ee | lig'a-ment |
| lar-yn-gi'tis | lech'er-ous | lev'el-er | lig-a-men'ta-ry |
| la-ryn-go-log'i-cal | lec'ture | le'ver* | lig-a-men'tous |
| lar-yn-gol'o-gist | ledg'er | le'ver-age* | li'gate |
| lar'ynx | leg'a-cy | le-vi'a-than | li-ga'tion |
| las'car | le'gal | lev'i-ty | lig'a-ture |
| las-civ'i-ous | le-gal-is'tic | lex'i-cal | light'en |
| las'si-tude | le'gal-ize | lex-i-cog'ra-pher | light'ning |
| las'so | leg'ate | lex-i-co-graph'i-cal | lik'a-ble |
| latch'et | leg-a-tee' | lex'i-con | like'a-ble |
| la-teen' | le-ga'tion | li-a-bil'i-ty | like'li-hood |
| la'ten-cy | leg'end | li'a-ble | lik'en |
| la'tent-ly | leg'end-ar-y* | li-ai-son' | li'lac |
| lat'er-al | leg-er-de-main' | li'ar | lim'ber |
| lath'er | leg-i-bil'i-ty | li-ba'tion | lim'bo |
| lat-i-cif'er-ous | le'gion-ar-y* | li'bel | lim'i-nal |
| lat'i-tude | leg'is-la-tive | li'bel-ant | lim'it |
| la-tri'a | leg'is-la-tor | li'bel-lant | lim'i-tar-y* |
| la-trine' | leg-is-la-to'ri-al | li'bel-ous | lim-i-ta'tion |
| lat'tic-ing | le-git'i-mate | lib-er-al-i-za'tion | lim-ou-sine' |
| laud'a-ble | le-git'i-ma-tize | lib'er-ate | lim-pid'i-ty |
| lau-da'tion | lei'sure | lib'er-a-tor | lim'pid-ly |
| laud'a-tive | lem'on | lib'er-tar'i-an* | lin'age |
| laud'a-to-ry | le'ni-en-cy | li-ber'ti-cide* | lin'e-age |
| laugh'a-ble | le'ni-ent-ly | lib'er-tine | lin'e-al |
| laugh'ter | len'i-tive | li-bid'i-nous | lin'e-a-ment |
| laun'der | len'i-ty | li'bra | lin'e-ar |
| laun'dress | len-tic'u-lar | li-brar'i-an* | lin'e-ate |
| lau-ra'ceous | len-tig'i-nous | li;brar-y* | lin'en |
| lau're-ate | len'til | li-bra'tion | lin'e-o-late |
| lau'rel | le'o-nine | li'bra-to-ry | lin'er |
| la'va | leop'ard | li-bret'tist | lin'ger |
| lav-a-liere' | lep'er | li-bret'to | lin-ge-rie' |
| lav'a-to-ry | le-pid'o-lite* | li'bri-form | lin'go |
| lav'en-der | lep-re-chaun' | li'cense | lin'gua |
| lav'ish | lep'ro-sy | li-cen-see' | lin'guist |
| law'yer | lep'rous | li'cens-er | lin-guis'ti-cal-ly |
| lax'a-tion | le'sion | li'cen-sor | lin'i-ment |
| lax'a-tive | les-see' | li'cen-ti-ate | link'age |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|------------------|----------------------|------------------|---------------------|
| lin'net | lob'u-le | lu-bric'i-ty | — M — |
| li-no'le-um | lo-cale' | lu'bri-cous | ma-ca'bre |
| lin'o-type* | lo-cal'i-ty | lu-cid'i-ty | mac-ad'am |
| lin'tel | lo'cal-ly | lu'cid-ness | mac-ad-am-i-za'tion |
| li'on | lo-co-mo'tion | lu-cif'er-ous | mac-a-ro'ni |
| li'on-ize | lo-co-mo'tor | luck'i-ly | mac-a-roon' |
| li-qua'tion | lo'cust | lu'cra-tive | ma-caw' |
| liq'ue-fy | lo-cu'tion | lu'cre | mac-e-doine'* |
| li-ques'cent | lodg'ing | lu'cu-lent | mac'er-ate |
| li-queur' | loft'i-ly | lu'di-crous-ness | mac'er-at-er |
| liq'uid | loft'y | lug'ger | mac'er-a-tor |
| liq'ui-date | lo'gan-ber-ry | lu-gu'bri-ous | ma-che'te |
| liq-ui-da'tion | log'a-rithm | lull'a-by | mach-i-na'tion |
| liq'ui-da-tor | log-a-rith'mi-cal-ly | lum-ba'go | mach'i-na-tor |
| li-quid'i-ty | log'ic | lum'ber | ma-chine' |
| liq'uar | log'i-cal-ly | lu'mi-nar-y* | ma-chin'er-y |
| li'ra | lo-gi'cian | lu-mi-nes'cence | mack'er-el |
| lis'ten | lo-gis'ti-cal | lu-mi-nif'er-ous | mack'in-tosh |
| lit'a-ny | lo-gog'ra-phy | lu-mi-nos'i-ty | mac'ro-cosm |
| lit'er-a-cy | lo-gom'a-chy | lu'mi-nous | ma-crog'ra-phy |
| lit'er-al-ly | loi'ter | lum'pi-ly | ma'cron |
| lit'er-ar-y* | lol'li-pop | lu'na-cy | mac-ro-physics |
| lit-e-ra'ti | lon-gev'i-ty | lu'nar | mac-ro-scop'ic |
| lit'er-a-tor | lon-ge'veous | lu-nar'i-an* | ma-cru'ral |
| lit'er-a-ture | lon'gi-tude | lunch'eon | mac-u-la'tion |
| lith'o-graph | lon-gi-tu'di-nal | lunch-eon-et'te' | mad'am |
| li-thog'ra-pher* | loos'en | lu-nette' | mad'ame* |
| li-thoi'dal* | lop'sid'ed | lu'rid-ly | mad'den |
| li-thol'o-gy* | loqua'cious | lurk'er | ma-de-moi-selle' |
| lith-o-tom'ic | lo-quac'i-ty | lus'cious | mad'ri-gal |
| li-thot'o-my* | lo'quat | lus'ter | ma-du'rō |
| lit'i-gant | lor-gnette' | lust'i-ly | ma-e'stro* |
| lit'i-ga-tor | lo'tion | lus'tral | mag-a-zine' |
| li-tigious-ly* | lot'er-y | lus'trate | mag-a-zin'ist |
| lit-te-ra-teur** | lot'to | lus'trous | mag'got |
| li-tur'gi-cal | lo'tus | lu'te-ous | mag'i-cal-ly |
| lit'ur-gist | loung'er | lux'ate | ma-gi'cian |
| lit'ur-gy | lous'i-ness | lux'u'ri-ant | mag-is-te'ri-al |
| liv'a-ble | lout'ish | lux'u'ri-ate | mag'is-ter-y |
| live'li-hood | love'li-er | lux'u'ri-ous | mag'is-tra-cy |
| liv'en | lov'er | lux'u-ry | mag'is-trate |
| liv'er-y | low'er | ly-ce'um | mag-na-nim'i-ty |
| liv'id | lox-o-drom'ic | ly'ing | mag-nan'i-mous |
| li-vid'i-ty | loy'al-ist | lym-phat'ic | mag-ne'sia* |
| lo'bar | loy'al-ty | lymph'oид | mag-ne'si-um |
| lo-ba'tion | loz'enge | lyr'ic | mag-net'ic |
| lob'by-ist | lu'bri-cate | lyr'i-cal-ly | mag-ne'to* |
| lob'u-lar | lu'bri-ca-tor | | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

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|--------------------|-------------------|---------------------|--------------------|
| mag-ne-tom'e-ter* | mam'ma-ry | ma-nure' | mas'och-ism |
| mag-ne-to-mo'tive* | mam'mil-late | man'u-script | ma'son-ry |
| mag-ni-fi-ca'tion | man'a-cle | man'y | mas-quer-ad'e |
| mag-nif'i-cent | man'age-a-ble | ma'ple | mas'sa-cre |
| mag-nif'i-co | man'ag'er | mar-a-schi'no | mas-sage' |
| mag'ni-tude | man-a-ge'ri-al | ma-raud' | mas-sag'ist |
| mag-no'li-a | man'a-kin | mar'ble | mas-se'ter |
| ma-ha'ra'ja | man-da'mus | mar'ca-site | mas-seur' |
| ma-ha'ra'ni | man'da-rin | mar'cel' | mass'i-ness |
| ma-hog'a-ny | man'da-tar-y* | mar-che'sa | mas'sive |
| maid'en | man'date | mar'chion-ess | mas-so-ther'a-py |
| main-tain' | man-da'tor | mar'ga-rine | mas'ter |
| main'te-nance | man'da-to-ry | mar'gin-al* | mas'ter-y |
| ma-jes'ti-cal | man'di-ble | mar'gin-ate | mas'ti-cate |
| ma'jes-ty | man-dib'u-lar | mar'i-nate | mas'ti-ca-to-ry |
| ma'jor | man'do-lin | ma-rine' | mas'tiff |
| ma-jor'i-ty | man'drel | mar'i-ner | mas'ti'tis |
| mak'ing | ma-neu'veer | mar-i-o-nette' | mas'to-don |
| mal'a-chite | man'ga-nate | mar'i-tal | mas'toid |
| mal-a-col'o-gy | man'ga-nese | mar'i-time | mas-toid-i'tis* |
| mal-a-droit'ly | man-gan'ic | mar'jo-ram | ma-su'ri-um |
| mal'a-dy | man'ga-nous | mark'er | mat'a-dor |
| ma-lar'i-a* | man'ger | mar'ket | match'a-ble |
| ma-lar'i-an* | man'go | mar'ma-lade | match'mak'er |
| mal-e-dic'tion | man'gy | mar'mo-set | ma'ter |
| mal'e-fac-tor | ma'ni-a | mar'mot | ma-te'ri-al |
| ma-lef'i-cence | ma'ni-ac | ma-roon' | ma-te'ri-al-ism |
| ma-lev'o-lent | ma'ni-a-cal | mar'que-trry* | ma-te'ri-al-is'tic |
| mal-fea'sance | man'i-cur-ist | mar'quis | ma-te'ri-al-ize |
| mal-for-ma'tion | man-i-fes-ta'tion | mar'quis-ate | ma-ter'nal |
| mal'ice | man-i-fes'to | mar-qui-sette' | ma-ter'ni-ty |
| ma-li'cious-ly | man'i-kin | mar'riage | math-e-mat'i-cal |
| ma-lign' | ma-nip'u-late | mar'row | math-e-ma'ti-cian |
| ma-lig'nant | ma-nip'u-la-to-ry | mar'shal | mat-i-nee' |
| ma-lig'ni-ty | man'ne-quin | mar'shal-ate | mat'ing |
| ma-lin'ger | man'nish | marsh'mal-low | ma'tri-arch |
| mal'lard | man'or | mar'ten | ma-tri-ar'chal |
| mal-le-a-bil'i-ty | ma-no'ri-al | mar'tial | mat'ri-ces |
| mal'le-a-ble | man'sard | mar-ti-net' | ma'tri-cide* |
| mal-nu-tri'tion | man'sion | mar'tin-gale | ma-tric'u-late |
| mal-prac'tice | man'slaugh-ter | mar'tyr | mat-ri-mo'ni-al |
| mal'tose | man'tel | mar-tyr-o-log'i-cal | mat'ri-mo-ny |
| mal'ty | man-til'la | mar'vel | ma'trix |
| mal-va'ccous | man'tis | mar'vel-ous | ma'tron |
| mal-va-si'a | man'tle | mas-car'a* | ma'ter |
| mam'mal | man'u-al | mas'cot | ma'tress |
| mam-ma'li-an | man-u-fac'to-ry | mas'cu-line | ma-ture' |
| mam-mal'o-gy | man-u-fac'ture | mas-cu-lin'i-ty | ma-tu'ri-ty |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|---------------------|-------------------|------------------|--------------------|
| ma-tu'ti-nal | med'i-cine | men-in-git'ic | met-a-car'pus |
| matz'oth* | med'i-co | men-in-gi'tis | met'age |
| mau-so-le'um | med-i-co-le'gal | me-nol'o-gy | met-a-ge-net'ic |
| mav'er-ick | me-di-e'vel | men'stru-al | me-tag'na-thous |
| ma'vis | me'di-o-cre | men-stru-a'tion | met'al' |
| max'i-mum | me-di-oc'ri-ty | men'sur-a'ble* | me-tal'lic |
| may-on-naise' | med'i-tate | men'su-rate | met-al-lif'er-ous |
| may/or-al-ty | med-i-ta'tion | men-su-ra'tion | met-al-log'ra-phy |
| mead'ow-y | med'i-ta-tor | men'su-ra-tive | met'al-lur-gy |
| mea'ger-ly | me'di-um | men'tal | met-a-mor'phic |
| meal'i-ness | med'lar | men-tal'i-ty | met-a-mor'phism |
| me-an'der | med'ley | men'thol | met-a-mor'phose |
| me-an'drous | me-dul'la | men'tion-a'ble | met-a-mor'pho-sis |
| mean'ing-less | meer'schaum | men'tor | met'a-phor |
| mea'sles | meet'ing | men'u | met-a-phor'i-cal |
| mea'sly | meg'a-scope | mer'can-tile | met-a-phys'ic |
| meas'ur-a-ble* | mel-an-cho'l-i-a | mer'can-til-ism | met-a-phys'i-cal |
| meas'ure* | mel-an-chol'ic | mer'ce-nar-y* | met-a-phys'i-cian |
| me-chan'ic | mel'an-chol-y | mer'cer | me-tas'ta-sis |
| me-chan'i-cal-ly | me-lan'ic | mer'cer-y | met-a-stat'ic |
| mech-a-ni'cian | me-lee' | mer'chan-dis-e | met-a-tar'sal |
| mech'a-nism | mel'io-rate* | mer'chant | met-a-tar'sus |
| mech-a-nis'tic | mel'io-ris'tic* | mer'chant-a'ble | me-temp-sy-cho'sis |
| mech-a-ni-za'tion | mel-lif'er-ous | mer'ci-ful | me-te-or |
| mech'a-nize | mel-lif'lu-ous | mer-cu'ri-al | me-te-or-it'ic |
| mech-a-no-ther'a-py | me-lo'di-a | mer-cu'ric | me-te-or-old |
| med'al-ist | me-lod'ic | mer-cu'rous | me-te-or-o-log'ic |
| me-dal'lic | me-lo'di-ous-ly | mer'cy | me-te-or-ol'o-gist |
| me-dal'lion | mel'o-dist | mer-e-tri'cious | me-te-or-ol'o-gy |
| med'dle | mel'o-dra-ma | mer'gence | me'ter |
| med'dler | mel-o-dram'a-tist | mer'ger | meth'an-e |
| me'di-a | mel'o-dy | me-rid'i-an | meth'od |
| me-di-ac'vel | mel'on | me-rid'i-o-nal | me-thod'ic |
| me'di-al | melt-a-bil'i-ty | me-ringue' | meth-ed-ol'o-gy |
| me'di-an | mem-bra-na'ceous | me-ri'no | me-tic-u-los'i-ty |
| me-di-as-ti'num | mem'bra-nous | mer-i-ste-mat'ic | me-tic'u-lous |
| me'di-ate | me-men'to | mer'it | me-ton'y-my |
| me-di-a-tion | mem'oir | mer-i-to'ri-ous | me-top'ic |
| me-di-a-ti-za'tion | mem'o-ra-ble | mer'maid | met'ric |
| me'di-a-tor | mem-o-ran'dum | mes'mer-ism | met'ri-cal |
| me-di-a-to'ri-al | me-mo'ri-al | mes'sage | me-tri'cian |
| med'ic | mem'o-rize | mes'sen-ger | met'rics |
| med'i-ca-ble | men'ace | mes'sieurs | me-trol'o-gy |
| med'i-cal-ly | men'ac-ing-ly | mess'y | met'ro-nome |
| me-dic'a-ment* | me-nag'er-ie | met-a-bol'ic | me-tro-nym'ic |
| med-i-ca'tion | men-da'cious-ly | me-tab'o-lism | me-trop'o-lis |
| me-dic'i-na-ble | men-dac'i-ty | me-tab'o-lite | met-ro-pol'i-tan |
| me-dic'i-nal | me'ni-al | me-tab'o-lize | met'tle |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|---------------------|---------------------|--------------------|-------------------|
| mez'za-nine | minc'ing | mis-con-ceive' | mis-us'age* |
| mi-as'ma | min'er | mis-con-cep'tion | mis-use' |
| mi'ca | min'er-al | mis-con-duct' | mith'ri-da-tism* |
| mi-ca'ce-ous* | min'er-al'o-gist | mis-con'duct | mit'i-ga-ble |
| mi'cri-fy | min'er-al'o-gy | mis-con-struc'tion | mit'i-gate |
| mi-cro-a-nal'y-sis | min'gle | mis-con-strue' | mit'i-ga-tor |
| mi'crobe | min'i-a-ture | mis'cre-ant | mit'i-ga-to-ry |
| mi-cro'bic | min'i-mize | mis-cre-ate' | mix'ture |
| mi'cro-graph | min'i-mum | mis-cre-a'tion | mo-bi-lize* |
| mi-crog'r'a-phy | min'is-ter | mis-di-rect' | mob-oc'r'a-cy |
| mi-crom'e-ter | min-is-te'ri-al | mis-di-rec'tion | moc'ca-sin |
| mi-crom'e-try | min-is-tra'tion | mi'ser | mock'er-y |
| mi'cron | min'is-try | mis'er-a-ble | mo-dal'i-ty |
| mi-cro-or'gan-ism | min'now | mi'ser-li-ness | mod'el |
| mi'cro-phone | mi'nor | mi'ser-ly | mod'er-ate |
| mi-cro-py-rom'e-ter | mi-nor'i-ty | mis'er-y | mod'er-a-tor |
| mi'cro-scope | min'strel | misfea'sance | mod'ern |
| mi-cros'co-py | mint'age | misfea'sor | mo-der'ni-ty |
| mi-cro-seis'mic | min'u-end | misfea'ture | mod'est |
| mid'dle | min-u-et' | mis-for'tune | mod'es-ty |
| mid'dling | mi'nus | mis-giv'ing | mod'i-cum |
| midg'et | mi-nus'cule | mis-gov'ern-ment | mod'i-fi-a-ble |
| mid'i-ron | min'ute | mis-guid'ance* | mod-i-fi-ca'tion |
| mi'gnon | mi-nute' | mis-in-ter'pret | mod'i-fi-ca-to-ry |
| mi-gnon-ette' | mi-nute'ly | mis-lead'ing | mod'i-fy |
| mi'graine | min'ute-ly | mis-man'age | mod'ish |
| mi-gra'tion | mir'a-cle | mis-no'mer | mo-diste' |
| mi'gra-to-ry | mi-rac'u-lous | mi-sog'a-my* | mod'u-late |
| mil'dew-y | mi-rage' | mi-sog'y-ny* | mod-u-la'tion |
| mile'age | mir'ror | mis-print' | mod'u-la-tor |
| mil-i'a-ri-a | mis-ad-ven'ture | mis-read' | mo'e-ty |
| mi-lieu' | mis'an-thrope | mis-rep-re-sent' | mois'ten |
| mil'i-tant | mis-an-throp'ic | mis'sal | mois'ture |
| mil'i-ta-rism | mis-an'tho-ro-pist | miss'ing | mo'lar |
| mil'i-tar-y* | mis-ap-pre-hend' | mis'sion | mo-las'ses |
| mil'i-tate | mis-ap-pre-hen'sion | mis'sion-ar-y* | mold'ing |
| mi-li'tia | mis-ap-pro'pri-ate | mis'sive | mo-lec'u-lar |
| mil'le-nar-y* | mis-be-got'en | mis-spell' | mol'e-cule |
| mil-len'ni-al | mis-be-have' | mis'sus | mo-lest' |
| mil-len'ni-um | mis-be-lief' | mis-tak'a-ble | mo-les-ta'tion |
| mil'li-ner | mis-be-lieve' | mis-take' | mol'li-fy |
| mil'li-ner-y | mis-cal'cu-late | mis'tle-toe | mol-li'ti-es |
| mil'lion | mis-car'riage | mis'tral | mol-lus-coi'dal |
| mim'ic | mis-ce-ge-na'tion | mis'tress | mol'lusk |
| mim'ic-ry | mis-cel-la'neous | mis-tri'al | mol'ten |
| mi-mo'sa | mis'cel-la-ny | mis-trust'ful | molt'er |
| mim-o-sa'ceous | mis-chance' | mist'y | mo-lyb'de-nite |
| mi-na'cious | mis'chie-vous | mis-un-der-stand' | mo-lyb'de-num |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|-------------------|-------------------|--------------------|
| mo'ment | mo-nol'o-gy | mor-tal'i-ty | mul'ti-pli'er |
| mo'men-tar-y* | mon-o-me-tal'lic | mor'tar | mul'ti-tude |
| mo-men'tous | mon-o-met'al-is'm | mort'gage | mul-ti-tu'di-nous |
| mon'a-chism | mon'o-plane | mort-ga-gee' | mum'ble |
| mon'ad | mon-o-ple'gi-a | mor-ti'cian* | mum'bling |
| mon-a-del'phous | mon-o-po'di-um | mor-ti-fi-ca'tion | mum'mer-y |
| mo-nad'ic* | mo-nop'o-ly | mor'tu-ar-y* | mum'mi-fy |
| mo-nad'nock | mon-o-sep'al-ous* | mo-sa'ic | mun'dane |
| mo-nan'drous | mon'o-syl-la-ble | mos-qui'to | mu-nic'i-pal |
| mon'arch | mon'o-the-ism | moth'er | mu-nic'i-pal-ist |
| mo-nar'chi-al | mon'o-tone | mo-tif' | mu-nif'i-cent |
| mon'arch-ism | mo-not'o-nous | mo'tion | mu-ni'tion |
| mon'arch-y* | mo-not'ri-chous | mo'ti-vate | mu'r'al |
| mon-as-te'ri-al | mon'o-type | mo'tive | mur'der |
| mon'as-ter-y | mon-o-typ'ic | mo-tiv'i-ty | mur'der-ous |
| mo-na'stic | mon-o-va'lent | mo'tor | mu'ri-ate |
| mo-nas'ti-cism | mon-ox'ide | mo'tor-ize | mur'mur-ous |
| mon-a-tom'ic | mon-sei-gneur' | mot'tle | mu-sa'ceous |
| mon'a-zite | mon-si'gnor | mount'a-ble | mus'ca-dine |
| mon'e-tar-y* | mon'ster | moun'tain | mus'ca-tel' |
| mon'ey | mon'strance | moun'tain-eer' | mus'cle |
| mon'eyed | mon-stros'i-ty | moun'tain-ous | mus'cu-lar |
| mon'ger | mon'u-ment | moun'te-bank | mu-se'um |
| mon'goose | mon-u-men'tal | mourn'ing | mu'sic |
| mon'grel | mood'i-ly | mous-tache' | mu'si-cal |
| mon'ism | moor'age | mous'y | mu-si-calc' |
| mo-ni'tion | mo-rain'ic | mov'a-ble | mu-si'cian |
| mon'i-tor | mor'al | mov-a-bil'i-ty | mus'ing |
| mon-i-to'ri-al | mo-rale' | move-a-bil'i-ty | mus'ket |
| mon'i-to-ry | mor'al-ism | move'ment | mus-tache' |
| mon'key | mo-ral'i-ty | mov'ie | mus'tang |
| mon-o-cha'si-al | mor'al-ize | mov'ing | mus'tard |
| mon'o-cle | mo-rass' | mu'ci-lage | mus'ter |
| mo-noc'ra-cy | mor-a-to'ri-um | mu-ci-lag'i-nous | mu'ta-ble |
| mon-o-dac'ty-lous | mor'a-to-ry | mu'cin-ous | mu'tant |
| mo-nod'ic | mo'ray | mu'cous | mu-ta'tion |
| mon'o-dra-ma | mor'bid | mu'cus | mu'ti-late |
| mo-noe'cious | mor-bid'i-ty | mu'fin | mu'ti-nous |
| mon-o-gam'ic | mor-da'cious | mu-lat'to | mut'er |
| mo-hog'a-mous | mor'dant | mul'ber-ry | mu'tu-al |
| mon-o-gen'e-sis | mor'dent | pull'er | mu-tu-al'i-ty |
| mo-nog'e-nism | mor-ga-nat'ic | mul'let | mu-tu-al-i-za'tion |
| mo-nog'e-ny | mor'i-bund | mul'lion | muz'kle |
| mon'o-gram | mo'ron | mul-ti-far'i-ous* | my-co'sis |
| mo-nog'y-ny | mo-rose' | mul'ti-graph | myd-ri-at'ic |
| mon'o-lith | mor'phine | mul'ti-ple | my-o'pi-a |
| mon'o-logue | mor'sel | mul'ti-pli-ca-ble | myr'i-ad |
| mon'o-logu-ist* | mor'tal | mul-ti-pli-c'i-ty | myrtle |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
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| mys-te'ri-ous | neb'u-lous | neu-rop'a-thy | non-com'bat-ant* |
| mys'ter-y | nec'es-sar-y* | neu-ro'sis | non'de-script |
| mys'ti-cal | ne-ces-si-tar'i-an* | neu-rot'ic | non-en'ti-ty |
| myth'i-cism | ne-ces-si-tate | neu'ter | none'such |
| my-thog'ra-pher | ne-ces'si-tous-ly | neu'tral | nonfea'sance |
| myth-o-log'i-cal | ne-crol'o-gy | neu-tral'i-ty | non-pa-reil' |
| my-thol'o-gist | nec'ro-man-cer | nev'er | non'sense |
| myth-o-ma'ni-a | ne-crop'o-lis | new'com-er | non'skid' |
| — N — | nec'rop-sy | new-fan'gled | noo'dle |
| na-ive' | ne-cro'sis | news'pa-per | nor'mal |
| na'ked | nec'tar | news'y | north-east'er-ly |
| nam'a-ble | nec'ta-ry | ni'ce-ty | north'er-ly |
| naph'tha | nee'dle | nick-el-if'er-ous | north'ern |
| nar-cis'sist | ne-far'i-ous* | nick-el-o'de-on | nos'ing |
| nar-co'sis | ne-gate' | nic'o-tine | nos-o-log'i-cal |
| nar-cot'ic | ne-ga'tion | nic'o-tin-ism | no-sol'o-gy |
| nar'co-tism | neg'a-tive | nig'gard | nos-tal'gi-a |
| nar-rate' | neg'a-tiv-ism | night'in-gale | nos-tol'o-gy |
| nar-ra'tor | neg-a-tiv'i-ty | ni'hil-ism | nos'tril |
| na'sal | neg'a-to-ry | nim'ble | nos'trum |
| nas'cent | neg-lect' | ni-mi'e-ty | no-ta-bil'i-ty |
| na-stur'tium* | neg-li-gee' | nin'com-poop | no'ta-ble |
| na'tal | negli'gi-ble | nine'teen' | no-tar'i-al* |
| na'tant | ne-go'ti-a-ble | nine'ty | no'ta-ry |
| na'tion | ne-go'ti-ate | ni'trate | no-ta'tion |
| na'tion-al-ist | ne'gress | ni'tric | note'wor-thi-ly |
| na'tion-al-i-ty | neigh'bor | ni-tri-fi-ca'tion | note'wor-thy |
| na'tive | nei'ther | ni'tro-gen | noth'ing |
| na-tiv-is'tic | ne-o-lith'ic | ni-trog'e-nous | no'tice-a-ble |
| na-tiv'i-ty | ne-o'l'o-gism | ni-trol'ic | no-ti-fi-ca'tion |
| nat'u-ral | ne'on | ni'trous | no-to-ri'e-ty |
| nat'u-ral-ist | ne'o-phyte | no-bil'i-ar-y* | no-to'ri-ous |
| nat'u-ral-ize | ne-o-ter'ic | no-bil'i-ty | nour'ish |
| na'ture | neph'ew | no'ble | nov-el-et'ee' |
| nau'se-a | nep'o-tism | no-blesse' | nov'el-ist |
| nau'se-ate | ner-v'a'tion | no'bly | no-vel'la |
| nau'seous | ner-vos'i-ty | noc-tur'nal | nov'el-ty |
| nau'ti-cal | nerv'ous* | noc'u-ous | no-ve'na |
| na'vel | nes'tle | nod'ule | nov'ice |
| na'vel | nest'ling* | nois'y | no-vi'ti-ate |
| na-vic'u-lar | neth'er-most | no'mad* | now'a-days |
| nav'i-ga-ble | neu-ral'gia* | no-mad'i-cal | nox'ious |
| nav'i-gate | neu-ras-the'ni-a | no'men-cla-ture | nu-ance' |
| nav'i-ga-tor | neu-ras-then'ic | nom'i-nal | nu'bi-ous |
| na'vy | neu-ri'tis | nom'i-nate | nu-ci'fer-ous |
| neb'u-la | neu-rol'o-gist | nom'i-na'tion | nu'cle-ar |
| neb-u-los'i-ty | neu-ro'ma | nom'i-na-tor | nu'cle-a-tor |
| | | non'cha-lant-ly | nu'cle'ic |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|------------------|--------------------|--------------------|
| nu-cle'o-lus | ob'jur-gate | oc'ci-dent | o-le-og'ra-phy |
| nu'cle-o-plasm | ob'jur-ga-tor | oc-ci-den'tal | o-le-o-mar'ga-rine |
| nu'cle-us | ob'la-to-ry | oc-cult' | ol-fac'tion |
| nud'ism* | ob'li-gate | oc-cul-ta'tion | ol-fac'to-ry |
| nu'di-ty | ob-li-ga'tion | oc-cult'ist | ol'i-garch |
| nu'ga-to-ry | ob'li-ga-tor | oc'cu-pan-cy | ol-i-gar'chic |
| nui'sance | ob-lig'a-to-ry* | oc'cu-pant | ol'i-garch-y* |
| nul-li-fi-ca'tion | ob-li-gee* | oc-cu-pa'tion | ol-i-va'ceous |
| nul'li-fy | o-blig'er | oc'cu-py | ol'i-var-y* |
| nul'li-ty | ob-lique' | oc-cur' | ol've |
| num'ber | ob-liq'ui-tous | oc-cur'rence | o-me'ga |
| nu'mer-a-ble | ob-liq'ui-ty | o'cean | om'e-let |
| nu'mer-al | ob-lit'er-ate | o-ce-an'ic | o'men |
| nu'mer-ar-y* | ob-liv'i-on | o-ce-a-nog'ra-phy* | om'i-cron |
| nu'mer-a-tor | ob-liv'i-ous | oc'ta-gon | om'i-nous |
| nu-mer-o'l-o-gy | ob-lo-quy | oc-tag'o-nal | o-mis'si-ble |
| nu'mer-ous | ob-nox'ious | oc-tan'gu-lar | o-mis'sion |
| nu-mis-mat'ics | o'boe | oc'tave | om'ni-bus |
| num'skull | o'bo-ist | oc-ta'vo | om-ni-far'i-ous* |
| nun'ci-a-ture | ob-scene' | oc-to-ge-nar'i-an* | om-nip'o-tence |
| nun'cu-pa-tive | ob-scen'i-ty | oc-tog'e-nar-y* | om-ni-pres'ent |
| nup'tial | ob-scu-ra-tion | oc'to-nar-y* | om-nis'cience |
| nurs'er-y | ob-scure' | oc'to-pus | om-niv'o-rous |
| nur'ture | ob-scu'ri-ty | oc-to-room' | on'er-ous |
| nu'tant | ob-se'qui-ous | oc'u-lar | one-self' |
| nu-ta'tion | ob-serv'a-ble | oc'u-list | on'ion |
| nu'tri-a | ob-serv'an-cess* | odd'i-ty | on-o-mat-o-poe'ic |
| nu'tri-ent | ob-ser-va'tion | o'di-ous | on'slaught |
| nu'tri-ment | ob-sess' | o-don-tol'o-gy | oo'zy* |
| nu-tri'tion | ob-ses'sion | o-dor-if'er-ous | o-pal-es'cent |
| nu'tri-tive | ob-so-les'cent | o'dor-less | o-paque'ly |
| nym'pha-lid | ob'so-lete | o'dor-ous | o'pen |
| nys-tag'mic | ob'sta-cle | of'fal | o'pen-ing |
| — O — | | | |
| o-a'sis | ob-stet'ric | of-fen'sive | op'er-a |
| ob-bli-ga'to | ob-ste-tri'cian | of'fice | op'er-ate |
| ob'du-ra-cy | ob'sti-na-cy | of-fi-cer | op'er-at'ic |
| ob'du-rate | ob'sti-nate | of-fi'cial | op'er-at'i-cal-ly |
| o-be'di-ence | ob-strep'er-ous | of-fi'ci-ant | op'er-a'tion |
| o-bei'sance | ob-struc'tion | of-fi'ci-ate | op'er-et'ra |
| ob'e-lisk | ob-tes-ta'tion | of-fi'ci-a-tor | oph-thal'mi-a |
| ob'e-lus | ob-trude' | of-fi'cious-ly | oph-thal-mi'tis |
| o-bes'i-ty | ob-tru'sion | off'ing | oph-thal-mol'o-gy |
| o-bit'u-ar-y* | ob-tru'sive | of'ten* | o'pi-ate |
| ob'ject | ob'tu-ra-tor | o'gre | o-pin'ion |
| ob-jec'tion | ob'vi-ate | o'grish | o'pi-um-ism |
| ob-jec'tiv-ism | ob'vi-ous | o'kra | o-pos'sum |
| | oc-a-ri'na | old'-fash'ioned | op-pi-la'tion |
| | oc-ca'sion | o-le-an'der | op-po'nen't |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|---------------------|------------------|---------------------|-----------------|
| op-por-tune' | or'dure | ot'er | pad'dler |
| op-por-tun'ist* | or'gan | oust'er | pa'gan |
| op-por-tu'ni-ty | or'gan-dy | out-ma-neu'ver | pag'eant |
| op-pos'a-ble | or'gan-ism | out-ra'geous | pag'eant-ry |
| op-pose' | or-gan-i-za'tion | o'val | pag'i-nal |
| op'po-site | or-gas'tic | o-var-i-ot'o-my* | pag-i-na'tion |
| op-po-si'tion | or'gy | o-va-ri'tis | pa-go'da |
| op-pres'sion | o'ri-el | o-va'ry | pa-gu'ri-an |
| op-pres'sor | o'ri-ent | o-va'tion | pains'tak-ing |
| op'ta-tive | o-ri-en'tal | ov'en | pa-ja'ma |
| op'tic | o'ri-en-tate | o'ver | pal'ace |
| op'ti-cal | o-ri-en-ta'tion | o-ver-cap'i-tal-ize | pal'a-din |
| op-ti'cian | or'i-fice | o-ver-rate | pal'at-a-ble |
| op'ti-mism | or'i-gin | o-ver-se-er | pal'a-til-ize |
| op'ti-mist | o-rig'i-nal | o'vert | pal'ate |
| op-ti-mis'tic | o-rig-i-nal'i-ty | o-ver-wear' | pa-la'tial |
| op-ti-mis'ti-cal-ly | o-rig'i-nate | o-ver-wea'ry | pal'a-tine |
| op'tion | o'ri-ole | o-ver-whelm'ing | pa-lav'er |
| op-tom'e-ter | or'i-son | o-vip'a-rous | pal'ette |
| op-tom'e-trist | or'na-ment | o'vu-lar | pal'frey |
| op-tom'e-try | or-na-men'tal | ow'ing | pal'ing |
| op'u-lence | or-nate' | own'er-ship | pal-i-sade' |
| op'u-len-cy | or'ner-y* | ox'a-late | pal'let |
| o'pus | or-nith'ic | ox'al'i-c | pal'li-a-tor |
| or'a-cle | or-ni-thol'o-gy | ox'i-da-tive | pal'lid |
| o-rac'u-lar | or'phan-age | ox'ide | pal'li-um |
| o'ral | or-tho-don'ti-a | ox'i-dize | pal'lor |
| or'ange | or'tho-doxy | ox-y-a-cet'y-lene | pal-met'to |
| or-ange-ad'e' | or-thog'r'a-phy | ox-y-cal'ci-um | palm'is-try |
| o-rang'u-tan | or-tho-pe'dics | ox'y-gen | palm'y |
| o-ra'tion | or-thop'ter-ous | ox-y-hy'dro-gen | pal'pa-ble |
| or'a-tor | or-tho-scop'ic | ox-y-su'lphide | pal'pi-tate |
| or-a-to-r'i-cal | os'cil-late | oys'ter | pal-pi-ta'tion |
| or'a-to-ry | os'cil-la-tor | o'zone | pal'sy |
| or-bic'u-lar | os'cil-la-to-ry | — P — | |
| or'bit | os'cil-lo-graph | pac'i-fi-a-ble | pal'try |
| or'chard | os'cu-late | pa-cif'ic | pam'phlet |
| or'ches-tra | os-si-fi-ca'tion | pa-cif'i-cate | pan-a-ce'a |
| or'chid | os'si-fy | pac-i-fi-ca'tion | pan-chro-mat'ic |
| or-chid-ol'o-gy | os-ten'si-ble | pa-cif'i-ca-tor | pan'cre-as |
| or-dain' | os-ten-ta'tion | pa-cif'i-cism | pan-cre-at'ic |
| or-de'al | os-te-op'a-thy | pac'i-fi-er | pan-dem'ic |
| or'der-ly | os'te-o-plas-ty | pac'i-fism | pan-du'ri-form |
| or-di-nal | os-te-o'to-my | pac'i-fy | pan'el-ing |
| or-di-nance | os-to'sis | pack'age | pan'han-dle |
| or-di-nar-y* | os'tra-cism | pad'ding | pan'ic |
| ord'nance | os'trich | pad'dle | pa-nic'u-late |
| or'don-nance | oth'er-wise | | pan-o-ra'ma |
| | | | pan-o-ram'ic |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls
New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|--------------------|----------------------|--------------------|------------------|
| pan'so-phism | par'ce-nar-y* | pass'a-bly | pa-vil'ion |
| pan-ta-loon' | par'don-er | pas'sage | pay'a-ble |
| pan'the-ism | par-e-gor'ic | pas'sen-ger | peace'a-ble |
| pan-the'on | par-e-gor'i-cal | pass'ing | peas'ant |
| pan'ther | par'ent-age | pas'sion-ate | pe-can' |
| pan-tol'o-gy | pa-ren'tal | pas'sive | pec'ca-ble |
| pan'to-mime | par-en'ter-al | pas'siv-is-m | pec'u-la-tor |
| pan'try | pa-ren'the-sis | pass'o-ver | pe-cul'iar* |
| pa'pa-cy | par-en-thet'ic | pas-tel' | pe-cu-li-ar'i-ty |
| pa'pal | pa-re'sis* | pas-teur-i-za'tion | pe-cu'li-um |
| pa-pav'er-a'ceous | par'ish | pas-teur-ize | pe-cu'ni-ar-y* |
| pa-pa'ya | pa-rish'ion-er | pas'time | ped-a-gog'ic |
| pa'per | par'i-ty | pas'tor | ped'a-gogue |
| pa-pil'la | par'ley | pas'tor-age | ped'a-go-gy |
| pa'pist | parlia-men-t | pas'to-ral* | ped'al |
| pa-poos' | parlia-men-tar'i-an* | pas-to'ri-um | ped'ant |
| pa'pri-ka* | parlia-men'ta-ry | pas'tur-a-ble | pe-dan'ti-cal-ly |
| pa-py'russ | par'lor | pas'ture | ped'ant-ry |
| par'a-ble | pa-ro'chi-al | pat'ent | ped'ate |
| pa-rab'o-la | par'o-dy | pat-ent-ee* | ped'dle |
| par-a-bol'ic | pa-role' | pat'en-tor | ped'dling |
| pa-rab'o-lize | par-o-tit'ic | pa-ter'nal | ped'es-tal |
| par'a-chute | par-o-ti'tis | pa-ter-nal-is'tic | pe-des'tri-an |
| pa-rade' | pa-ro'toid | pa-the'tic | pe-di-a-tri'cian |
| par'a-dis'e | par'ox-y-sm | path-o-ge-net'ic | pe-di-at'rics |
| par-a-dox'i-cal | par-si-mo'ni-ous | pa-thog'e-ny | ped'i-cle |
| par'af-fin | par'si-mo-ny | path-o-log'ic | pe-dic'u-lar |
| par'a-gon | pars'ley | pa-thol'o-gist | ped'i-cure |
| par'a-graph | pars'nip | pa-thol'o-gy | ped'i-gree |
| par'a-keet | par'son-age | pa'thos | ped-i-men'tal |
| par'al-lax | par-the-no-ge-net'ic | pa'tience | ped'lar |
| par'al-lel | par'tial | pa'tient | pe-dom'e-ter |
| par-al-lel'o-gram | par-ti-al'i-ty | pat'i-na | pe-dun'cu-lar |
| pa-ral'o-gism | par-tic'i-pant | pa'ti-o | pe-dun'cu-late |
| pa-ral'y-sis | par-tic'i-pate | pat'o-is* | pee'veish |
| par-a-lyt'ic | par-tic'i-pa-tor | pa'tri-arch-ate | pe'koe |
| par'a-lyze | par-ti-cip'i-al | pa'tri'cian | pel'i-can |
| par-a-mor'phism | par'ti-ci-ple | pa'tri'ci-ate | pel-la'gra |
| par-a-noi'a | par'ti-cle | pat'ri-cide | pel-la'grous |
| par'a-pet | par-tic'u-lar | pat'ri-mo-ny | pel-lic'u-lar |
| par'aph | par-tic-u-lar'i-ty | pa'tri-ot | pel'li-to-ry |
| par-a-pher-na'li-a | par'ti-san | pa-tri-ot'ic | pe-lor'ic* |
| par-a-ple'gi-a | par-ti-tion | pa-trol' | pelt'ry |
| par'a-site | part'ner | pa'tron | pel'vic |
| par-a-sit'ic | par'tridge | pat'ron-age | pe'nal |
| par-a-sit'i-cide | par'ty | pat'tern | pe'nal-ize |
| par'a-sol | pa-sha' | pau'ci-ty | pen'al-ty |
| par'cel-ing | pass'a-ble | pau'per | pen'ance |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

PROOFREADING AND COPY-PREPARED

| | | | |
|------------------|-------------------|----------------------|----------------------|
| pen'cil | per'fi-dy | per-pet'u-al | per-ver't' |
| pend'ant* | per'fo-rate | per-pet'u-ate | per-ver't'ed |
| pend'en-cy* | per'fo-ra-tive | per-pet-u-a'tion | per'vi-ous |
| pen-den'tive | per'fo-ra-tor | per-pe-tu'i-ty | pes'si-mism |
| pen'du-lous | per-form' | per-plex' | pes-si-mis'ti-cal-ly |
| pen'du-lum | per-form'a-ble | per'qui-site | pes'ter |
| pen'e-tra-ble | per-form'an-ce | per'se-cute | pes-tif'er-ous |
| pen'e-trate | per-fum'er-y | per-se-cu'tion | pes'ti-lence |
| pen'e-trat-ing | per-func'to-ri-ly | per'se-cu-tor | pes'ti-lent |
| pen-e-tra'tion | per-func'to-ry | per-se-ver'an-ce | pes-ti-len'tial |
| pen'guin | per-fu'sive | per-se-ver'ing | pet'aled |
| pen-in'su-la* | per'go-la | per-sist' | pe-ti'tion |
| pen'i-tence | per'il | per-sist'ence* | pe-ti'tion-ar-y* |
| pen-i-ten'tial | per'il-ous* | per-sist'ent-ly* | pet'rel |
| pen-i-ten'tia-ry | per-im'e-ter* | per'son | pet-ri-fac'tive |
| pen'nat | per-imet'ric* | per-so'na | pet'ri-fy |
| pen'ni-less | per-i-mor'phic | per'son-a-ble | pe-trog'ra-phy |
| pe-no-log'i-cal | pe'ri-od | per'son-age | pet'rol* |
| pe-nol'o-gy | pe-ri-od'i-cal | per'son-al | pet-ro-la'tum |
| pen'sion | pe-ri-o-dic'i-ty | per-son-al'i-ty | pe-tro'le-um |
| pen'sion-ar-y* | per-i-os'te-al | per'son-al-ty | pe-trol'o-gy |
| pen'sive | per-i-os'te-um | per'son-ate | pet'ti-coat |
| pe'nult | per-i-pa-tet'ic | per-son-a'tion | pet'ty |
| pe-num'bria | pe-riph'er-al | per-son-i-fi-ca'tion | pet'u-lance |
| pe-nu'ri-ous | pe-riph'er-y | per-son-i-fy | pet'u-lant |
| pen'u-ry | pe-riph'r'a-sis | per-son-nel' | pe-tu'ni-a |
| pe'o-ny | per-i-phras'tic | per-spec'tive | pe'wee |
| peo'ple | per-i-scope | per-spi-ca'cious | pew'ter |
| pep'per | per-i-scop'ic | per-spi-cac'i-ty | pha'e-ton |
| pep'sin | per'ish | per-spi-cu'i-ty | pha'lanx |
| per-am'bu-late | per-i-to-ni'tis | per-spic'u-ous | phan'tasm |
| per-am'bu-la-tor | per'i-win-kle | per-spi-ra'tion | phan-tas-ma-go'ri-a |
| per-bo'rate | per'jure | per-spir'a-to-ry | phan-tas'mal |
| per-ceiv'a-bly | per'ju-ry | per-spire' | phan'ta-sy |
| per-cent'age | per'ma-nence | per-suade' | phan'tom |
| per-cep'ti-ble | per'ma-nen-cy | per-sua'sible | phar-ma-ceu'ti-cal |
| per-cep'tion | per-man'ga-nate | per-sua'sion | phar-ma-col'o-gy |
| per-cip'i-ent | per-me-a-bil'i-ty | per-sua'sive | phar-ma-co-poe'ia |
| per'co-late | per'me-a-ble | per-tain' | phar'ma-cy |
| per'co-la-tor | per'me-ate | per-ti-na'cious-ly | pheas'ant |
| per-cus'sion | per-mis'si-ble | per'ti-nence | phe'nol |
| per-di'tion | per-mis'sion | per'ti-nent | phe-nol'o-gist |
| per'e-gri-nate | per-mu-ta'tion | per-tur-ba'tion | phe-nol'phthal'ein |
| per-emp'to-ry | per-ni'cious | pe-rus'al* | phe-nom'e-na |
| per-en'ni-al | per-o-ra'tion | per-vade' | phen'y'l* |
| per'fect | per-ox'ide | per-verse' | phi'al |
| per-fec'tion | per-pen-dic'u-lar | per-ver'sion | phi-lan'der |
| per-fid'i-ous-ly | per'pe-trate | per-ver'si-ty | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|------------------------|--------------------|------------------|------------------------|
| phil-an-throp'ic | phys-i-og'r-a-phy | pim'ple | plan-ta'tion |
| phi-lan'tho-pist | phys-i-o-log'i-cal | pin'a-fore | plant'er |
| phi-lan'tho-pize | phys-i ol'o-gist | pin'cers | plas'ter |
| phi-lan'tho-py | phys-i ol'o-gy | pinch'er | plas'tic |
| phi-lat'e-ly | phy-sique' | pin'ion | plas-tic'i-ty |
| phil-har-mon'ic | pi-an'ist | pin'na-cle | pla-teau' |
| phil-o-log'i-cal | pi-an'o | pi'noch-le | plat'i-num |
| phi-lol'o-gy | pi-an-o-for'te | pi-o-neer' | plat'i-tude |
| phi-los'o-pher | pi-az'za | pi'ous-ly | plat-i-tu'di-nize |
| phil-o-soph'i-cal | pi'ca | pi'quan-cy | pla-toon' |
| phi-los'o-phism | pic'a-dor | pi'quant | plau'dit |
| phi-los'o-phize | pic-a-yune' | pi'ra-cy | plau'si-ble |
| phi-los'o-phy | pic'co-lo | pi'rate | plau'sive |
| phil'ter | pick'a-nin-ny | pir-ou-et'te' | pla'za |
| phleg-mat'ic | pick'er-el | pis-ca-tol'o-gy | pleas'ant |
| pho-net'ic | pick'le | pis-ca-to'ri-al | pleas'ur-a-ble* |
| pho-ne-ti'cian | pic'nic | pis'ca-to-ry | pleas'ure* |
| pho-net'ics | pic'nick-er | pis'tol | ple-be'ian |
| pho'no-graph | pic'o-line | pis'ton | pleb'i-scite |
| pho-nog'r-a-phy | pi'cot | pitch'er | pledg-ee' |
| pho-nol'o-gist | pic'to-graph | pit'e-ous | ple'n-a-ry |
| pho-nom'e-ter | pic-tog'r-a-phy | pith'y | plen-i-po-ten'ti-ar-y* |
| pho'no-typ-y* | pic-to'ri-al | pit'i-er | plen'te-ous |
| phos'phate | pic'ture | pit'i-ful | plen'ti-ful |
| phos'phor | pic-tur-esque' | pit'tance | pleth'o-ra |
| phos-pho-res'cent | pid'die | pi-tu'i-tar-y* | ple-thor'ic |
| phos-phor'ic | pid'dling | pi-tu'i-tous | pleu'ri-sy |
| phos'pho-rism* | pidg'in | pit'y | plex'us |
| phos'pho-rous* | pi'e-ty | piv'ot | pli'a-ble |
| phos'pho-rus* | pi'geon* | piv'ot-al | pli'cate |
| pho'to-graph | pig'kish | piz-zia'co | pli'er |
| pho-tog'r-a-pher | pig'ment | pla'ca-ble | plum'age* |
| pho-to-graph'ic | pig'men-tar-y* | plac'ard | plu'mate |
| pho-to-gra-vure' | pig-men-ta'tion | pla-card' | plumb'er |
| pho-to-lith'o-graph | pig'sty | pla'cate | plun'der |
| pho-to-li-thog'r-a-phy | pik'er | pla'ca-to-ry | plung'er |
| pho-tom'e-try | pi-las'ter | pla-cid'i-ty | plu'ral-ism |
| pho'to-typ-y* | pil'fer | plac'id-ly | plu-ral'i-ty |
| phra-se-o'l'o-gy | pil'grim | plack'et | plu-to-cra-cy |
| phren-o-log'ic | pil'grim-age | pla'gi-a-rism | plu'to-crat |
| phys'ic | pil'lage | pla'gi-a-ry | pneu-mat'ic |
| phys'i-cal | pil'lar | plain'tiff | pneu-ma-tol'o-gy |
| phy-si'sian | pil'lo-ry | plain'tive | pneu-mo'ni-a |
| phys'i-cist | pil'low | plan'et | poach'er |
| phys'ics | pi'lot | plan-e-tar'i-um* | pock'et |
| phys-i-og'no-my | pi-men'to | plan'e-tar-y* | po-di'a-try |
| phys-i-og'r-a-pher | pi-mien'to* | plan-e-tes'i-mal | po'em |
| phys-i-o-graph'ic | pim'per-nel | pla-nim'e-ter | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|---------------------|-------------------|--------------------|-----------------------|
| po'e-sy | po'rism | pre-ced'ent* | pre-pos'ter-ous-ly |
| po-et'ic | por-nog'ra-phy | prec'e-dent | pre-req'ui-site |
| po-et'i-cal-ly | po-ros'i-ty | prec-e-den'tial | pre-rog'a-tive |
| po'et-ry | po'rous | pre-cep'to-ral | pres'age |
| poign'an-cy | por'phy-ry | pre-cep'to-ry | pre-sage' |
| poign'ant | port'a-ble | pre-ci-os'i-ty | pres-by'o-pi-a |
| poin-set'ti-a | por'tal | pre'cious | pres-by'ter-al |
| poi'son | por-ten'tous | prec'i-pice | pres-by'ter-ate |
| pok'er | por'ter | pre-cip'i-tance | pres-by-te'ri-al |
| po'lar | port-fo'li-o | pre-cip'i-tous-ly | pres'by-ter-y |
| po-lar-i-za'tion | por'ti-co | pre-cise'ness | pre-scribe' |
| po-lice' | por-tiere' | pre-ci'sian | pres'ence |
| pol-i-clin'ic | por'tion | pre-co'cious | pres'ent |
| pol'i-cy | port-man'teau | pred'a-to-ry | pre-sent' |
| pol-i-o-my-e-li'tis | por'trai-ture | pred-e-ces'sor | pre-sent'a-ble |
| pol'ish | po-si'tion | pre-des-ti-na'tion | pres-en-ta'tion |
| po-lite' | pos'i-tiv-ism | pred'i-ca-ble | pres-en-tee' |
| pol'i-tic | pos'se | pre-dic'a-ment | pres-er-va'tion |
| po-lit'i-cal | pos-ses'sion | pred'i-cant | pre-serv'a-tive* |
| pol-i-ti'cian | pos-ses'so-ry | pred'i-ca-to-ry | pres'i-den-cy |
| pol'ka | pos-si-bil'i-ty | pre-dic'tor | pre-sid'i-al |
| pol'l'en | pos-te'ri-or | pre-di-lec'tion | pres'ure |
| pol-li-nif'er-ous | pos-ter'i-ty | pref'ace | pres-ti-dig-i-ta'tion |
| pol-lu'tion | post'hu-mous* | pref'a-to-ry | pres-tige' |
| po-lo-naise' | post-pone'ment | pre'fect | pre-sump'tu-ous |
| pol-y-an'thus | pos'tu-lant | pref'er-a-ble | pre-ten'sion |
| po-lyg'a-my | pos'tur-al | pref'en'tial | pre-ten'tious |
| pol'y-the-ism | po-tas'si-um | pre-fer'ment | pret'zel |
| po-made' | po-ta'to | preg-na-bil'i-ty | pre-vail'ing |
| pome'gran-ate | po'ten-cy | pre-his-tor'ic | prev'a-lent |
| pom'pa-dour | po'ten-tate | prej'u-dice | pre-var'i-cate |
| pom-pos'i-ty | po-ten-ti-al'i-ty | prej-u-di'cial | pre-var'i-ca-tor |
| pomp'ous* | po'tion | prel'a-cy | pre-vent'a-ble |
| pon'cho | pot-pour'ri' | prel'ate | pre'vi-ous-ly |
| pon'der | poul'ter-er | prel'ude* | pre-vi'sion |
| pon'der-ous | poul'tice | pre-ma-ture' | prick'le |
| pon-gee' | poul'try | pre-med-i-ta'tion | pri'ma-cy |
| pon'tiff | pov'er-ty | pre'mi-er | pri'ma don'na |
| pon-tif'i-cal | pow'der | prem'ise | pri'ma fa'ci-e |
| pon-toon' | pow'er | pre-mise' | pri'mal |
| pop'u-lace | prac'ti-ca-ble | pre'mi-um | pri'ma-ri-ly |
| pop'u-lar | prac'tice | pre-mo-ni'tion | pri'ma-ry |
| pop'u-late | prac-ti'tion-er | pre-na'tal | pri'mate |
| pop-u-la'tion | prai'rie | prep-a-ra'tion | prim'er |
| pop'u-lous | pre'am-ble | pre-par'a-to-ry | pri-me'val |
| por'ce-lain* | pre-car'i-ous* | pre-pon'der-ance | prim'i-tive |
| por'cu-pine | prec'a-to-ry | pre-pon'der-ate | pri-mor'di-al |
| po-rif'er-ous | pre-ced'ence* | prep-o-si'tion | prim-u-la'ceous |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|--------------------|---------------------|--------------------|---------------------|
| prin'cess | pro-fan'i-ty | pro-nun-ci-a'tion | pro-vi'so |
| prin'ci-pal | pro-fes'sion | prop-a-gan'da | prov-o-ca'tion |
| prin-ci-pal'i-ty | pro-fes'sor-ate | prop-a-ga'tion | pro-voc'a-tive |
| prin'ci-ple | pro-fes-so'ri-ate | pro-pel'ler | prov'ost |
| print'a-ble | prof'er | proph'e-cy | prow'ess |
| pri'or | pro-fi-cien-cy | proph'e-sy | prox-im'i-ty |
| pri'or-ess | prof'it-a-ble | proph'et | pru'dence |
| pri-or'i-ty | prof-it-eer* | pro-phet'ic | pru-den'tial |
| pri'o-ry* | prof'li-ga-cy | pro-phy-lac'tic | prud'er-y |
| pris-mat'ic | prof'li-gate | pro-phy-lax'is | pru'ri-ent |
| pris'on-er | pro-fun'di-ty | pro-pin'qui-ty | psalm'ist |
| pri'va-cy | pro-fu'sion | pro-pi'ti-ate | pseu'do-nym |
| pri'va-teer' | pro-gen'i-tor | pro-pi'ti-a-tor | pseu-don'y-mous |
| priv'i-legē | prog'e-ny | pro-pi'tious | psi-lan'tho-ry |
| priv'i-ty | prog-nos'tic | pro-po'nen-t | psy-chi-at'ric |
| prob'a-bi-lism* | prog-nos-ti-ca'tion | pro-por'tion-a-ble | psy-chi'a-try |
| prob-a-bil'i-ty | prog-nos'ti-ca-tor | prop-o-si'tion | psy-chi-cal |
| prob'a-ble | prog'ress | pro-pri'e-tar-y* | psy-cho-a-nal'y-sis |
| pro-ba'tion-er | pro-gress' | pro-pri'e-tor | psy-cho-an'a-lyze |
| pro'ba-to-ry | pro-gres'sion-ist | pro-sa'ic | psy-chol'o-gy |
| prob'i-ty | prog'ress-ist | pro-sce'ni-um | psy-cho-path'ic |
| prob-lem-at'i-cal | pro-gres'siv-ism | pros-e-cu'tion | psy-cho'sis |
| pro-bos'cis | pro-hi-bi'tion | pros'e-cu-tor | pto'maine* |
| pro-ce'dur-al* | pro-hib'i-tive | pros'e-lyte | pu'ber-ty |
| proc-e-leus-mat'ic | pro-ject' | prospect | pu-bes'cence |
| pro-ce-phal'ic | proj'ect | pro-spec'tus | pub'li-can |
| proc'ess | pro-jec'tor | pros'per-ous-ly | pub-lic'i-ty |
| pro-ces'sion | pro-le-tar'i-an* | prostate | pub'lish-a-ble |
| pro-claim' | pro'le-tar-y* | pros'ti-tute | pu'gil-ism* |
| proc-la-ma'tion | pro-lif'er-ate | pro-tag'o-nist | pug-na'cious-ly |
| pro-cliv'i-ty | pro-lif'er-ous | pro-tec'tion | pul'chri-tude |
| pro-cras'ti-nate | pro-loc'u-tor | pro-tec'tor | pul'mo-nar-y* |
| pro'cre-ant | pro-lon'gate | pro-tec'tor-ate | pul-sa'tion |
| proc'tor | prom-e-nade' | pro-tec'to-ry | pul'ver-iz-a-ble |
| pro-cur'a-ble | prom'i-nence | protein | pul'ver'u-lent |
| proc'u-ra-cy | prom-is-cu-ity* | prot'es-tant-ism | pum'ice |
| proc'u-ra-tor | pro-mis'cu-ous | prot-es-ta'tion | pum'per-nick-el |
| pro-cur'er | prom-is-ee' | pro-thon'o-tar-y* | pun'cheon |
| prod'i-gal | prom'i-sor* | pro'to-col | punc-til'i-ous |
| pro-di'gious* | prom'is-so-ry | pro-trac'tor | punc-tu-al'i-ty |
| prod'i-gy | prom'on-to-ry | pro-tu'ber-ance | punc'tur-a-ble |
| pro-duce' | pro-mot'er | prov'en-der | punc'ture |
| prod'uce | pro-mo'tive | pro'verb | pun'dit |
| pro-duc'i-ble | prompt'er | pro-ver'bi-al | pun'gen-cy |
| prod'uct | promp'ti-tude | prov'i-dence | pun'ish-ment |
| pro-duc'tion | pro-mul'ga-tor | prov-i-den'tial | pu'ni-tive |
| prof-a-na'tion | pro-na'tor | pro-vin'cial | pu'ni-to-ry |
| pro-fan'a-to-ry | pro-nounce'a-ble | pro-vi'sion | pun'ster |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|--------------------|-------------------|-------------------|----------------------|
| pun'er | qua-drille' | — R — | ra-pid'i-ty |
| pun'ty | quad-ril'lion | rab'bet | rap'id-ly |
| pu'ny | quad-roon' | rab'bi | ra'pi-er |
| pu'pil | quad'rú-ple | rab'bit-ry | rap'iné |
| pup'pet | quad'rú-plet | rab'ble | rap-scal'lion |
| pur'chas-a-ble | qual-i-fi-ca'tion | rab'id | rap'tur-ous |
| pur-ga'tion | qual'i-ta-tive-ly | ra'b'i-es | rar'e-fy |
| pur'ga-tive | qualm'ish | ra'cial-ism | rar'i-ty |
| pur'ga-to-ry | quan'da-ry | rack-et-eer' | ras-cal'i-ty |
| purg'er | quan'ti-ta-tive | rac-on-teur' | rat'a-ble |
| pu-rif'i-ca-to-ry* | quar'an-tine | ra'di-al | rath'er |
| pu'ri-fy | quar'rel | ra'di-an | rat-i-fi-ca'tion |
| pu-ri-tan'i-cal | quar'ry | ra'di-an-cy | ra'tio |
| pu'ri-ty | quar'ter | ra-di-a'tion | ra'tion-al-ize |
| pur-loin' | quar'tered | ra'di-a-tor | rau'cous |
| pur'plish | quar-tet' | rad'i-cal-ism | rav'age |
| pur'pos-ive* | quar'to | ra'di-o | rav'el-ing |
| purs'er | quartz-if'er-ous | ra-diog'ra-phy | rav'en-ous |
| pur-su'ant-ly | qua'si | ra-di-o-lar'i-an* | ra-vine' |
| pu'ru-lent | quat'rain | ra-di-o-ly | rav'ish |
| pur-vey'or | qua'ver | ra-di-ol'o-gy | ray'on |
| pu-sil-la-nim'i-ty | quer'u-lous | ra-di-om'e-ter | ra'zor |
| pu-sil-lan'i-mous | que'ry | ra-di-os'co-py | re-ac'tion |
| pus-tu-la'tion | ques'tion-a-ble | ra-di-o-ther'a-py | re-ac'tion-ar-y* |
| pus'tule | ques-tion-naire' | rad'ish | re-ac'tor |
| pu'ta-tive | quib'ble | ra'di-um | read'i-ly |
| pu-tre-fac'tion | quick'en | ra'di-us | read'y |
| pu-tres'cent | qui-es'cent | raf'fi-a | re-a'gent |
| pu'trid | qui'et | raf'fle | re'al |
| put'ty | qui-e-tude | rail'ler-y | re'al-ism |
| puz'zling | qui-e'tus | rai'ment | re-al-is'tic |
| py-ja'ma | quilt'ing | rai'sin | re-al-i-za'tion |
| py-or-rhe'a | qui-nine* | rak'tish | re'al-tor |
| pyr'a-mid | quin'sy | ral'ly | ream'er |
| pyr-am'i-dal | quin'tal | ram'bler | reap'er |
| pyr-a-mid'i-cal | quint-es'sence* | ram'e-kin | rea'son-a-ble |
| py'rene | quin-tes-sen'tial | ram-i-fi-ca'tion | re-as-sure' |
| py-ret'ic | quin-tet' | ram'page | re-a-wak'en |
| py-rox'y-lin | quin'tu-plet | ramp'ant* | re-bel' |
| — Q — | | ran'cho | reb'el |
| quad'rang-gle | quit'tance | ran'cid | re-bel'lious-ly |
| quad'rant | quiv'er | ran-cid'i-ty | re-cal-ci-trant |
| quad-ran'tal | quix-ot'ic | ran'cor | re-can-ta'tion |
| quad-rat'ic | quiz'zi-cal | ran'dom | re-ca-pit'u-late |
| quad-ren'ni-al-ly | quo'rumb | rang'y | re-ca-pit'u-la-to-ry |
| quad-ri-lat'er-al | quo'ta | ran'kling | re-ceive' |
| quad-ri-lin'gual | quo-ta'tion | ra-pa'cious | re'cen-cy |
| | quo'tient | ra-pac'i-ty | re-cep'ta-cle |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|----------------------|--------------------|--------------------|--------------------|
| re-cep'tor | re-dun'dan-cy | reg-is-tra'tion | ren-di'tion |
| re-ces'sion | re-fas'ten | re-gres'sion | ren'e-gade |
| rec'i-pe | ref'er-a-ble | re-gres'sor | re-nege' |
| re-cip'i-ence | ref-er-ee'* | re-gret'ta-bly | re-neg'er |
| re-cip'ro-cal | ref-er-en'dum | reg-u-lar'i-ty | re-new'al |
| re-cip'ro-cate | re-fill'a-ble | reg'u-la-tor | re-nounce' |
| rec-i-proc'i-ty | re-flec'tor | re-gur'gi-tate | ren'o-vate |
| re-cit'al* | re-flex'ive | re-ha-bil'i-tate | ren'o-va-tor |
| rec-i-ta'tion | ref'lue'nt | re-hears'al | re-nowned' |
| rec-i-ta'tive' | re-for-est-a'tion* | re-in-car-na'tion | rent'a-ble |
| reck'on | ref-or-ma'tion | re-it'er-ate | re-nun-ci-a'tion |
| rec-la-ma'tion | re-form'a-to-ry | re-ju've-nate | rep'a-ra-ble |
| rec-og-ni'tion | re-frac'tive | re-ju've-nes'cence | re-par'a-tive |
| re-cog'ni-zance | re-frac-tom'e-ter | re-lat'ed | rep-ar-tee' |
| rec'og-nize | re-frac'to-ri-ness | re-lat'er | re-par-ti'tion |
| rec'og-niz-er | re-fran'gi-ble | re-la'tion | re-pa'tri-ate |
| re-cog-ni-zor* | re-frig'er-ant | rel'a-tive | re-pel'lent |
| rec-om-mend' | re-frig'er-ate | rel-a-tiv'i-ty | re-pent'ance* |
| rec-om-men-da'tion | re-frig'er-a-tor | re-la'tor | rep'er-toire |
| rec-om-mend'a-to-ry | ref'uge | re-lax'a-tion | rep'er-to-ry |
| re-com-mit'tal | ref-u-gee' | rel'e-gate | rep-e-ti'tion |
| rec'om-pense | re-ful'gen-cy | re-lent'less | rep-e-ti'tious-ly |
| rec'on-cil-a-ble | re-fur'bish | rel'e-evan-cy | re-plen'ish |
| rec-on-cil'i-a-to-ry | re-fuse' | re-li'a-ble | re-plev'in |
| rec'on-dite | ref'use | rel'ic | rep'li-ca |
| re-con'nais-sance | ref'u-ta-bly* | re-li'gion | re-port'er |
| rec-on-noi'ter | re-fut'al | re-li'gious-ly | re-pos'i-to-ry |
| re-con-struc'tion | ref-u-ta'tion | re-lin'quish | rep-re-hend' |
| re-cord' | re-fute' | rel'ish | rep-re-hen'si-ble |
| rec'ord | re'gal | re-luc'tance | rep-re-sen-ta'tion |
| re-cord'er | re-ga'li-a | rel-uc-tiv'i-ty | rep-re-sent'a-tive |
| re-cov'er-a-ble | re-gal'i-ty | re-main'der | rep'ri-mand |
| rec're-ant | re-gard' | re-mark'a-bly | re-pris'al* |
| rec're-ate | re-gat'ta | re-me'di-a-ble | re-proach'ful |
| rec-re-a'tion | re'gen-cy | rem'e-di-less | rep'ro-bate |
| rec-re-men'tal | re-gen'er-a-cy | re-mem'ber | re-pro-duc'tion |
| re-crim'i-na-to-ry | re-gen'er-ate | rem-i-nisce' | re-pub'l'i-can-ism |
| re-cru-des'cent | re-gen'er-a-tor | rem-i-nis'cence | re-pu'di-ate |
| rec-tan'gu-lar | reg'i-cide | re-mit'tor | re-pu-di'a-tion |
| rec'ti-fy | re-gime' | rem'nant | re-pug'nance |
| rec-ti-lin'e-ar | reg'i-men | re-mon'strance | rep'u-ta-ble |
| rec'tor | reg'i-ment | re-morse'ful | re'qui-em |
| rec'to-ry | reg-i-men'tals | re-mote' | re-qui-es'cat* |
| rec'tum | reg-i-men-ta'tion | re-mov'a-ble | req'ui-site |
| re-cu'per-ate | re'gion-al | re-mu-ner'a-tion | req-ui-si'tion |
| re-deem' | reg'is-ter | ren-ais-sance'* | re-quit'al* |
| red'in-gote | reg'is-tra-bly | ren'der-a-ble | re-sal'a-ble |
| re-duc'tion | reg'is-trar | ren'dez-vous | re-scind' |

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PROOFREADING AND COPY-PREPARED

| | | | |
|---------------------|-------------------|---------------------|-----------------|
| re-scis'si-ble | res-ur-rec'tion | re-viv'i-ly | riv'er |
| re'script | re-sus'ci-tate | rev'o-ca-ble | riv'vet |
| re-sem'blance | re-tain'er | rev-o-ca'tion | riv'u-let |
| re-er-va'tion | re-tal-i-a'tion | re-vok'a-ble | roast'er |
| re-serv'ist | re-tal'i-a-to-ry | re-volt'ing | rob'in |
| re'er-voir | re-tar-da'tion | rev-o-lu'tion-ar.y* | ro'bot |
| re'l-i-dence | re-tard'a-to-ry | re-volv'er | ro-bust'ness |
| re-si-den'tial | re-ten'tion | re-vue' | ro-co'co |
| re-si-den'ti-ar.y* | re-ten-tiv'i-ty | re-ward' | ro'dent |
| re-sid'u-al | ret'l-cence | rhapsod'i-cal | ro'de-o |
| re-sid'u-ar.y* | ret'l-cle | rhaps'o-dist | rog'a-to-ry* |
| re'l-i-due | re-tic'u-lar | the-mat'ic | ro'guer-y* |
| re-sid'u-um | re-tic'u-la'tion | rhet'o-ric | ro'guish* |
| re-sig-na'tion | ret'l-cule | the-tor'i-cal | roist'er |
| re-sil'i-en-cy | ret'l-na | rheu-mat'ic | rol'lick-some |
| res'in | ret'l-nue | rheu'ma-tism | ro-mance' |
| res-in-if'er-ous | re-tor'tion | rhi-ni'tis | ro-man'ti-cism |
| res'in-ous* | re-tract'a-ble | rhi-noc'er-os* | rook'er-y |
| re-sist'ance* | re-trac'tor | rhi-nol'o-gy | rop'er-y |
| res'o-lu-ble | ret-ri-bu'tion | rho-do-den'dron | ro'sa-ry |
| res'o-lu'tion | re-trib'u-tive | rhu'barb | ro'se-ate |
| re-solv'ed-ly | re-triev'al | rhyth'mic | ros'i-ly |
| re-sol'vent | ret-ro-ac'tion* | rhyth'mi-cal-ly | ros'in |
| res'o-nance | ret-ro-gres'sion* | rib'ald | ros'ter |
| res'o-na-tor | ret-ro-spec'tive | rick'ets | ros'trum |
| re-spect-a-bil'i-ty | re-tum'a-ble | ric-o-chet' | ros'y |
| re-spect'er | re-un'ion | rid'a-ble | ro'ta-ry |
| re-spect'i-ve-ly | re-u-nite' | ri'dent | ro'tat-a-ble |
| res-pi-ra'tion | re-val'u-ate | rid'er | ro'ta-tor |
| res'pi-ra-toe | re-veil'le* | ridg'y | ro-to-gra-vure' |
| re-split'a-to-ry | rev'e-la'tion | rid'i-cule | ro'tor |
| res'pite | rev'e-la-toe | ri-dic'u-lous | rot'en |
| re-splend'en-cy* | rev'el'er | ri'fle | ro-tun'da |
| re-splend'en-t* | rev'e-nue | ri'fling | ro-tun'di-ty |
| re-spond'en-cy* | re-ver'ber-ate | right'eous-ness | ro-tund'ly |
| re-spon-si-bil'i-ty | re-ver-ber-a'tion | rig'id | rou-lette' |
| re-spon-sive-ness | re-ver'ber-a-toe | ri-gid'i-ty | roun'del |
| re-spon-so-ry | rev'er-ence | rig'id-ly | roun'de-lay |
| res'tau-rant | rev'er-en'tial | rig'ma-role | round'er |
| res-ti-tu'tion | rev'er-ie | rig'or | rou-tine' |
| res'tive | re-ver'sal | rig'or-ous | rov'er |
| res-to-rx'a-tion | re-vers'i-ble | ring'er | roy'al |
| re-stor'a-tive | re-vert'i-ble | rins'ing | roy'al-ist |
| re-strain't | re-view'a-ble | ri'ot-ous | rub'ber-ize |
| re-stric'tive | re-vi'sion | rip'en | ru'b'i-cund |
| re-sult'ant* | re-vis-it'a-tion* | ris-i-bil'i-ty | ru'ble |
| re-nom'e | re-vis'tal-ize | rit'u-al | ru'di-men't |
| res'ur-rect' | re-viv'al* | ri'val-ry | ru-di-men'ta-ry |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|----------------|--------------------|---------------------|--------------------|
| ruff'li-an | sa-la'cious-ly | sar-sa-pa-ri'l'a | scarce'ly |
| ruff'le | sal'ad | sar-to'ri-al | scar'ci-ty |
| ru'in-ate | sal'a-man-der | sar-to'ri-us | scar'l-i-fi-ca-tor |
| ru-in-a-tion | sal'a-ried | sas'sa-fras | scar'i-ly |
| ru'ined | sal-e-ra'tus | sa-tan'i-cal | scar-la-ti'na |
| ru'in-ous | sal-i-ca'ceous | satch'el | scar'let |
| rul'er | sal'i-cyl-ate | sa-teen' | scar'y |
| ru'mor | sa'lli-ence | sat'el-lite | scath'ing |
| rum'pling | sa-li-en'ti-an | sa-ti-a-bil'i-ty | scat'er |
| rup'tur-a-ble | sa-lif'er-ous | sa-ti'e-ty | scav'en-ger |
| rup'ture | sa-li'na | sat'in | sce-na'ri-o |
| ru'ral | sa'line | sat-i-neue' | sce-na'rist |
| rus'set | sal-i-nom'e-ter | sat'in-y | sce'ner-y |
| rus'tic | sa-li'va | sat're | scenic* |
| rus-tic'i-ty | sal'i-vate | sa-tir'i-cal | soep'ter |
| rus'tle | salm'on | sat'i-rist | shed'ale |
| rus'tler | sa-lon' | sat'i-rize | sche-mat'ic |
| — S — | | | |
| sa'ber | sa-loon' | sat-is-fac'tion | schem'ing |
| sa'ble | salt'ed | sat-is-fac'to-ri-ly | schil'ling |
| sa-bi-o-tage' | sal'u-tar-y* | sat-u-ra-bil'i-ty | schol'ar |
| sac'cha-rin | sa-lute' | sat'u-rat-ed | schol'ar-ly |
| sac'er-do-tal | sal'va-ble | Sat'ur-day | scho-la'ti-cal |
| sa'chem | sal'vag-er | sat'ur-na-li-a | school'ing |
| sa-chet' | sal-va'tion | sat'ur-nine | school'ner |
| sac-ra-men'tal | sal'ver | sat'yr | sci-at'i-ca |
| sa'cred | sam'pler | sa'u'cer | sci-en-tif'ic |
| sac'ri-fice | san-a-to'ri-um | sauer'kraut | scim'i-tar |
| sac'ri-leg'e | san'a-to-ry | saun'ter | scin'til-late |
| sac'ri-legious | sanc-ti-fi-ca'tion | sa'u'sage | scin'til-lat-ing |
| sac'ri-tan | sanc-ti-mo'ni-ous | sau-te' | sci'on |
| sad'dler | sanc'tu-ar-y* | sau-terne' | sci're fa'ci-as |
| sad'ism* | san'dal | sa'vage-ry | sci'sion |
| sa'ri* | san'dy | sa-vant' | sci'sors |
| sa'fet | san'gui-nar-y* | sa'vering | scle-ro'sis |
| sa'le'ty | san-gui'n'e-ous | sa'vet | scle-ro'tic |
| sa'fron | san-i-tar'i-an* | sa'vor-y | scle-ro-ti'tis* |
| sa'ga | san-i-tar-y* | sa-voy' | scle-rot'o-my |
| sa'ga'cious | san-i-ta'tion | saw'yer | scoll'er |
| sa'gac'i-ty | sa'pi-ent | sax'o-phone | scold'ing-ly |
| sag'a-more | sa-pi-en'tial | scab'bard | scoot'er |
| sag'it-tate | sap-in-da'ceous | scaf'fold-ing | scorch'ing |
| sa'hib | sap'phire | scal'a-wag | scor'pi-on |
| sail'or | sa-ras'ti-cal-ly | scal'lop | scoun'drel |
| saint'ed | sa-rasph'a-gus | scal'pel | scour'ing |
| sa-laam' | sa-r-dine' | scam'per | scout'ing |
| sa'laam' | sa-r-don'i-cal-ly | scamp'ish | scowl'er |
| sa'laam' | sa'r-do-nyx | scan'dal-ize | scrab'ble |
| sa'laam' | | scar'ab | scræ'ey |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|------------------|--------------------|-------------------|-----------------------|
| scram'ble | se-dan' | sen'si-tize | serv'ice-a-ble* |
| scrap'er | sed'a-tive | sen-so'ri-al | ser'veile |
| scrap'py | sed'en-tar-y* | sen'so-ry | ser-vil'i-ty |
| scratch'y | sed-i-men'ta-ri-ly | sen'su-al | ser'vi-tor |
| scrawl'er | sed-i-men'ta-ry | sen'su-ous | scs'a-me |
| scraw'ny | se-di'tious | sen'tence | ses'a-moid |
| scream'ing | se-duc'tion | sen-ten'tious | ses-qui-cen-ten'ni-al |
| screech'y | se-du'l-i-ty | sen'ti-ence | ses'sion |
| scrib'bler | sed'u-lous | sen'tient* | ses-ti'na |
| scrib'er | seed'ling | sen-ti-men'tal-ly | se-ta'ceous |
| scrim'mag-er | seep'age | sen'ti-nel | set'tling |
| scrimp'i-ly | seer'suck-er | sen'try | sev'en |
| scrip-to'ri-um | seg-men'tal | sep'a-ra-ble | sev'en-teen' |
| scrip'tur-al | seg'men-tar-y* | sep'a-rate | sev'er |
| scrive'ner* | seg're-gate | sep'a-ra-tor | sev'er-al |
| scrof'u-la | sei-gneur' | sc'pi-a | se-vere'ly |
| scro'tum | sign'ior* | sep'sis | se-ver'i-ty |
| scrumpt'ious | sei-gno'ri-al | sep-tar'i-um* | sew'age |
| scru'pu-lous | seis'mo-graph | sep-te-nar-y* | sew'er |
| scru'ti-nize | seis-mo-log'ic | sep-ten'ni-al | sex-en'ni-al |
| scuff'le | seis-mom'e-ter | sep'tic | sex-ton |
| scul'ler-y | seiz'ing | sep-ti-ce'mi-a | sex'u-al |
| sculp'tur-al | sei'zor | sep-tif'r-a-gal | shack'le |
| sculp'ture | sei'zure | sep'tum | shad'ow |
| scur'ril-ous* | sel'dom | sep'ul-cher | shak'i-ly |
| scur'vi-ly | se-lec'tive | se-pul'chral | sham'ble |
| scur'vy | se-lec'tor | sep'ul-ture | sham-poo' |
| scutch'eon | self'ish | se-qua'cious | shan'ty |
| scut'ter | sel'vege | se-quac'i-ty | shap'er |
| scut'tle | sem'a-phore | se'quel | shav'er |
| search'a-ble | sem'blance | se-quin'tial | shek'el |
| sea'son-a-ble | se'men | ser'aph | shel-lac' |
| seat'ing | se-mes'ter | ser'a-phim | shel'ter |
| sea'wor-thy | sem'i-nal | ser-e-nade' | shelv'ing |
| se-ced'ing | semi-i-nar' | se-rene' | shep'herd-ess |
| se-ces'sion-ist | sem'i-nar-y* | se-ren'i-ty | sher'bet |
| se-clud'ed-ly | semi-i-nif'er-ous | ser'geant | sher'iff |
| se-clu'sive | sem-i-niv'o-rous | se'ri-al | shift'y |
| sec'ond-ar-y* | sen'ate | ser'i-cul-ture | shil'ling |
| se'cre-cy | sen'a-tor | se'ries | shin'dig |
| sec-re-tar'i-at* | sen-a-to'ri-al | ser'if | shin'er |
| sec're-tar-y* | sen'e-ga | se'ri-ous | shin'y |
| se-crete' | se'nile | ser'mon-ize | ship'ping |
| se-cre'tion | se-nil'i-ty | ser'pen-tine | shiv'er |
| se-cre'tive | sen'ior* | ser'rate | short'age |
| sec-tar'i-an* | sen-sa'tion | se'rum | short'en-ing |
| sec'tor | sen-si-bil'i-ty | serv'ant* | shoul'der |
| se-cu'ri-ty | sen-si-tiv'i-ty | serv'ice* | shov'el |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|--------------------|-----------------|----------------------|-------------------|
| show'i-ly | sin'gle | slug'gard | sol'dier |
| shrink'age | sin-gu-lar'i-ty | slum'ber-ous | so-lem'ni-ty |
| shriv'el | sin'is-ter | smelt'er | sol'em-nize |
| shrub'ber-y | sin'is-tral | smith'er-eens' | sol'emm-ly |
| shrunk'en | sink'er | smok'er | so-lit'it |
| shut'tle | sin'u-ous | smok'y | so-lit-i-ta'tion |
| shy'ster | si'phon | smol'der | so-lit'i-tor |
| sib'i-lant | si'ren | smooth'en | so-lit'i-ous* |
| sick'le | sir'up | smoth'er | so-lit'i-tude |
| si'dling | si'sal* | smudg'i-ly | sol-i-dar'i-ty |
| si-es'ta | sis'ter-ly | smug'gler | so-lid'i-fy |
| siev'er | si-tol'o-gy | snak'y | sol'id-ness |
| sight'ed | sit'u-at-ed | snarl'ing-ly | so-lil'o-quize |
| sig'il-late | sit-u-a'tion | sneak'er | so-lil'o-quy |
| sig'nal-ize | siz'a-ble-ness | sniv'el | sol-i-taire' |
| sig'na-to-ry | siz'zling-ly | snor'er | sol'i-tar-i-ly* |
| sig'na-ture | skat'er | snub'ber | sol'i-tude |
| sig'net | skel'e-ton | snuff'er | so'l-o-ist |
| sig-nif'i-cance | skep'ti-cal | snuf'fle | sol-u-bil'i-ty |
| sig-ni-fi-ca'tion | sketch'i-est | snug'gle | sol'ute* |
| si'gnior | skew'er | soak'age | so-lu'tion |
| si'gnor | ski'ing | so'ber | solv-a-bil'i-ty |
| si-gno'ra | skil'let | so-bri'e-ty | sol'ven-cy |
| si-gno-ri'na | skill'ful | soc'cer | som'ber-ness |
| si'lence | skimp'i-est | so-cia-bil'i-ty | som-bre'ro |
| sil-hou-ette' | skin'ni-est | so'cial-ism | som'er-sault |
| sil'i-ca | skir'mish-er | so-cial-is'tic | som-nam'bu-la-tor |
| sil'i-cate | skul-dug'ger-y | so-ci-al'i-ty | som-nif'er-ous |
| si'l'icous | sky'rock-et | so-ci'e-ty | som-nil'o-quist |
| sil-i-cif'er-ous | sky'scrap-er | so-ci-o-log'i-cal-ly | som'no-lent-ly |
| sil'i-con | slack'er | so-ci-ol'o-gist | so-na'ta |
| sil-i-co'sis | slan'der | so-ci-ol'o-gy | so-nif'er-ous |
| silk'en | slang'i-ly | sock'et | son-net-er' |
| si'lo | slash'ing | so'da | so-nor'i-ty |
| sil'ver | slaugh'ter | sod'den | so-no'rrous |
| sim'i-an | slav'er | so'di-um | sooth'ing |
| sim-i-lar'i-ty | slav'ish | so'dom-y | soot'i-ness |
| sim'i-le | slen'der-ize | so'fa | soph'ism |
| si-mil'i-tude | slick'er | so'ften | soph'ist-er |
| sim-pli-c'i-ty | slip'pered | soft'y | so-phistic |
| sim-pli-fi-ca'tion | slip'per-y | sog'gi-ly | so-phisi-cat-ed |
| sim'u-lant | slith'er | soil'age | so-phisi-ca'tion |
| sim-u-la'tion | sliv'er | so-journ' | soph'ist-ry* |
| si-mul-ta'ne-ous | slob'ber | sol'ace | soph'o-more |
| sin-cere'ly | slo'gan | sol'ac-er | so-po-rif'er-ous* |
| sin-cer'i-ty | slop'ing | so'lar-ism | so-pra'no |
| si'ne-cur-ist | slouch'i-ly | so-lar'i-um* | sor'cer-ess |
| sin'ew-y | slov'en-ly | sol'der | sor'cer-y |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|-------------------|-------------------|------------------|--------------------|
| sor'did-ly | spe'cious | splic'er | stag'ing |
| sor'ghum | speck'le | splin'ter | stag'nant |
| so-ror'i-ty | spec'ta-cle | splat'ter | stain'ing |
| so-ro'sis | spec-tac'u-lar-ly | spoil'age | sta-lag'mite |
| sor'rel | spec-ta'tor | spo'ken | stal-ag-mit'i-cal |
| sor'ri-ness | spec'ter | spo-li-a-tion | stal'lion |
| sor'row-ful-ly | spec'tral | spon-da'ic | sta'men |
| sor'ta-ble | spec'tro-scope | spon'dee | stam'i-na |
| sot'to vo'ce | spec-tro-scop'ic | spon'gy | sta-min'e-al |
| sou-brette' | spec'trum | spon'sor | stam'mer-ing |
| souf-flé' | spec'u-late | spon-so'ri-al | stam-pede' |
| sough'ing | spec'u-la-tor | spon-ta-ne'i-ty | stamp'er |
| soul'ful-ly | speed-om'e-ter | spon-ta-neous | stan'chion |
| sound'er | spell'ing | spook'ish | stand'ard |
| sou-tache' | spender | sport'ing | stand'ard-ize |
| south-east'ern | sper-ma-to-zo'on | sport'ive | staph-y-lo-coc'cus |
| south'er-ly | spher'al | sport'y | sta'ple |
| south'ern-er | spher'i-cal | spot-less-ness | starch'y |
| south-west'ern | sphe-ric'i-ty | spot'ted | star'ling |
| sou-ve-nir' | spic'i-ly | spous'al* | start'er |
| sov'er-eign | spic'y | sprawl'er | star'tle |
| sov'er-eign-ty | spi'der | spread'er | star'tling |
| spa'cious | spig'ot | spright'li-ness | star-va'tion |
| spad'er | spik'y | spring'er | starv'er |
| spa-di'ceous | spin'ach | spring'y | stat'ed |
| spa-ghet'ti | spi'nal | sprin'kle | stat'er |
| span'gle | spin'dle | sprin'kler | sta'ter |
| span'iel | spin'dling | sprin'kling | states'man |
| spar'ing-ly | spin'et | spu-mes'cent | stat'ic |
| spar'kle | spin'ning | spu'ri-ous | stat'i-cal |
| spar'king | spin'ster-hood | spu'tum | sta'tion-ar-y* |
| spar'si-ty | spi'nule* | squab'ble | sta'tion-er-y |
| spas-mod'i-cal-ly | spin'u-lose | squad'ron | sta-tis'ti-cal |
| spath'ic | spi'ra-cle* | squal'id | stat-is-ti'cian |
| spa'tial-ly | spi'ral | squall'er | sta-tis'tics |
| spat-ter | spi'rant | squal'or | stat'u-ar-y* |
| spat'u-la | spir'it | squan'der | stat'ue |
| speak'er | spir'it-ed | squeal'er | stat'ure |
| spe'cial-ist | spir'it-u-al* | squeam'ish | sta'tus |
| spe-ci-al'i-ty | spir'it-u-al-ize* | squeez'er | stat'ute |
| spe'cial-ty | spi'ro-graph | squir'rel | stat'u-to-ry |
| spe'cie | spi'roid | sta-bil'i-ty | stead'y |
| spec'i-fi-a-ble | spi-rom'e-ter | sta'bili-za-tor* | steal'age |
| spe-cif'ic | splat'ter | sta'bili-ize* | stealth'y |
| spec'i-fi-cal-ly | splen'did | sta'bling | steam'er |
| spec-i-fi-ca'tion | splen-dif'er-ous | stac-ca'to | steep'en |
| spec'i-fy | splen'dor | sta'di-um | stee'ple |
| spec'i-men | sple-net'ic | stag'ger | steer'age |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-----------------------|------------------|-------------------|---------------------|
| stel'late | sto-lid'i-ty | stuff'ing | sub-ur'ban |
| sten'cil | stom'ach | stul'ti-fy | suc-ces'sion |
| ste-nog'r'a-pher | ston'y | stum'ble | suc-ces'sor |
| sten-o-graph'i-cal-ly | stor'age | stump'age | suc-cinct'ly |
| sten'o-type | sto'ried | stu-pe-fa'cient | suc'cor |
| sten-to'ri-an | storm'i-ly | stu'pe-fy | suc'co-ry |
| ster'e-o-graph | sto'ry | stu-pen'dous | suc'cu-lent |
| ster-e-o-me'tric | sto'ver | stu-pid'i-ty | suck'er |
| ster-e-os'co-py | stow'age | stu'por | suck'le |
| ster'e-o-typ'y | straight'en | stur'died | sud'den-ly |
| ster'ile | strain'er | stur'geon | suf'fer-er |
| ste-ri'l-i-ty | stran'ger | styl'ish | suf-fic'er |
| ster'i-lize* | stran'gle | styl'us | suf-fi'cien-cy |
| ster'ling | stran'gu-late | sty'mie | suf'fo-cate |
| stet'ted | strat'a-gem | suav'i-ty | suf-fra-get'tism |
| ste've-dore | stra-te'gics* | sub-con'scious | suf'fra-gist |
| stew'ard | strat'e-gist | sub-cu-ta'ne-ous | sug'ar-y |
| sthe-ni'a | strat'e-gy | sub-di-vi'sion | sug-gest-i-bil'i-ty |
| sthen'ic | strat'i-fy | sub-ja'cent | sug-ges'tive |
| stick'er | stra-tig'ra-phy | sub-jec'tiv-ism | su-i-cid'al-ly |
| stiff'en-er | stra'tum | sub'ju-gate | suit'a-ble |
| sti'fle | stray'er | sub'ju-ga-tor | suit'or |
| sti'fling | stream'er | sub-junc'tive | sulk'i-ness |
| stig-mat'i-cal | strength'en | sub'li-mate | sul'len-ly |
| stig'ma-tism | stren'u-ous | sub-lim'i-nal | sul'ly |
| stig'ma-tist | strep-to-coc'cus | sub-merge' | sul'phur |
| sti-let'to | stretch'er | sub-mers'i-ble | sul'phu-rate |
| stilt'ed | strick'en | sub-mis'sion | sul'phu'ric |
| stim'u-lant | strick'le | sub-or'di-nate | sul'phu'rous* |
| stim'u-la-tor | stric'ture | sub-poe'na | sul-tan'a* |
| sting'er | stri'dent | sub-scrib'er | sul'tan-ess |
| sting'y | stri'dor | sub-scrip'tion | sul'try |
| stin'gy | strik'er | sub-se-quent | sum'ma-ri-ly |
| sti'pend | strin'gen-cy | sub-ser've-nt | sum'ma-ri-ze |
| sti-pen'di-ar-y* | string'i-ness | sub-sid'ence* | sum'mer-y |
| sti'pes | string'y | sub-sid'i-ar-y* | sum'mons |
| stip-u-la-tion | strip'ling | sub'si-dy | sumpt'u-ar-y* |
| stip'u-la-tor | stroll'er | sub-stan'tial-ly | sumpt'u-ous |
| stitch'er | struc'tur-al | sub-stit'u-ent | sun'der-ance |
| stock-ade' | strug'gling-ly | sub-sti-tu-tive | sun'di-al |
| stock-i-net' | strych-nine | sub'ter-fuge | sun'dry |
| stock'y | stub'ber | sub-ter-ra'ne-an | sunk'en |
| stodg'y | stub'born-ness | sub-ter-ra'ne-ous | sun'shin-y |
| sto'gy | stu'dent | sub'tile | su'per-a-ble |
| sto'i-cal | stud'ied-ly | sub'tle | su-per-a-bun'dance |
| stok'er | stu'di-ous | sub'tle-ty | su-perb' |
| sto'len | stud'y | sub-trac'tion | su-per-cil'i-ar-v* |
| stol'id | stuff'i-ly | sub'urb | su-per-cil'i-ous |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|---------------------|---------------------|-----------------|----------------------|
| su-per-flu'i-ty | sur-vi'vor | syn'di-cal-ism | tan'nate |
| su-per'flu-ous | sus-cep-ti-bil'i-ty | syn'di-cate | tan'ta-lyze |
| su-per-im-pose' | sus-pend'er | syn'o-nym | tan'ta-mount |
| su-per-in-tend'ent* | sus-pen'so-ry | syn-on'y-mous* | ta'per |
| su-pe-ri-or'i-ty | sus-pi'cion | syn-op'sis* | ta'per-ing-ly |
| su-per'l-a-tive | sus-pi'cious | syn'the-sis | tap'es-try |
| su-per-nat'u-ral | sus-tain'ing | syn'the-size | tap-i-o'ca |
| su-per-sede' | sus'te-nance | syn-thet'ic | tar-an-tel'la |
| su-per-sen'so-ry | swad'dling | syph'i-lis | ta-ran'tu-la |
| su-per-sti'tious | swarm'ing | syph-o-lol'o-gy | tar'di-ly |
| su-per-vi'sor | swarth'i-ly | sy-rin'ga | tar'get |
| su-per-vi'so-ry | swas'ti-ka | syring'e | tar'iff |
| su-pine'ly | sweat'er | sy-rin'ge-al | tar'nish-a-ble |
| sup-ple-men'ta-ry | sweat'i-ly | syr'up | tar-pau'lin |
| sup'ple-ness | sweet'en | sys-tem-at'ic | tar'ry |
| sup-pli-ca'tion | swel'ter-ing | sys'tem-a-tize | tar-tar'ic |
| sup'pli-ca-to-ry | swift'ly | — T — | |
| sup-port'er | swim'ming | tab'er-nac-le* | tas'seled |
| sup-pos'a-ble | swin'dling | ta'ble | tast'er |
| sup-po-si-tion | swin'ish | tab'leau | tast'y |
| sup-pos-i-ti'tious | swiv'el | tab'loid | tat'tered |
| sup-pos'i-to-ry | syc'a-more | ta-boo' | tat'tler |
| sup-press'er | syc'o-phan-cy | tab'u-lar | tat-too' |
| sup-pres'sion | syc'o-phant | tab'u-la-tor | taunt'ing |
| sup-pres'sor | sy-co'sis | tac'it | tav'ern |
| su-prem'a-cy | syl'l'a-bar-y* | tac'i-turn | taw'dry |
| su-preme' | syl-lab'ic | tac-i-tur'ni-ty | taw'ny |
| sure'ty | syl'l'a-ble | tack'le | tax-a-bil'i-ty |
| sur'fac-ing | syl'l'a-bus | tact'ful-ly | tax'i-der-my |
| sur'feit | syl'l'o-gism | taf'fe-ta | tax-on'o-my |
| sur'geon | sym-bol'i-cal | taf'fy | teach'er |
| sur'ger-y | sym'bol-is-m | tai'lor | tech'ni-cal |
| sur'gi-cal | sym-met'ri-cal | tak'er | tech-nique' |
| sur'li-ness | sym'me-try | tal'ent-ed | tech-noc'ra-cy |
| sur-mise' | sym-pa-thet'ic | talk'a-tive | tech-nog'ra-phy |
| sur-mount'ed | sym'pa-thiz-ing | tall'ow | te'dious |
| sur-pass'ing | sym-phon'ic | tal'on | tee-to'tal-ler |
| sur'plice | sym'pho-nize | tam-bou-rine' | te-leg'r-a-pher |
| sur-prise' | sym'pho-ny | tamp'er | tel-e-graph'ic |
| sur-re'al-ism | sym-po'si-um | tam'per | tel-e-path'ic |
| sur-ren'der | symp'tom | tan'gent | te-lep'a-thy |
| sur-rep-ti'tious | symp-to-mat'ic* | tan-gen'tial-ly | tel'e-phone |
| sur'ro-gate | symp-to-mat'i-cal* | tan-ge-rine'' | tel-e-phon'ic |
| sur-round'ing | syn'a-gogue | tan'gi-ble | te-leph'o-ny |
| sur-veil'lance | syn'chro-nism | tan'gle | tel-e-pho-tog'ra-phy |
| sur-vey'ing | syn'chro-nize | tan'go | tel'e-scope |
| sur-viv'al | syn-co-pa'tion | tank'ard | tel-e-scop'i-cal |
| sur-viv'er | syn'co-pa-tor | | te-les'co-py |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|----------------------|--------------------|-------------------|
| tel'e-typ'er | ter-a-tol'o-gy | te-tar-to-he'dral | the-o-ri-za'tion |
| tell'er | ter'bi-a | teth'er | the-os'o-phy |
| te-mer'i-ty | ter-cen'te-nar-y* | tet-ra-bas'ic* | ther-a-peu'tic |
| tem-per-a-men'tal | ter'gi-ver-sate | tet-ra-chlo'ride | ther'a-py |
| tem'per-ate | ter'gum | te-trac'id | ther-mom'e-ter |
| tem'per-a-ture | ter'mi-na-ble | te'trad | ther-mo-stat'ics |
| tem'pered | ter'mi-nal | tet-ra-eth'y'l | ther-mo-ther'a-py |
| tem-pes'tu-ous | ter'mi-na-tor | te'tra-gon | the-sau'russ |
| tem'po-ral | ter-mi-nol'o-gy | te-trag'o-nal | the'sis |
| tem'po-rar-y* | ter'mite | tet-ra-he'drite | thievin'g |
| temp-ta'tion | term'or | tet-ra-he'dron | thim'ble |
| ten-a-bil'i-ty | ter'na-ry | te-tral'o-gy | thin'ner |
| te-na'cious | ter'ni-on | te-tram'er-ous | thirst'y |
| te-nac'i-ty | ter-pin'e-ol | tet-ra-pod'ic | thir'teen' |
| te-nac'u-lum | Terp-sich'o-re | te-trap'o-dy | thir'ty |
| ten'an-cy | Terp-si-cho-re'an | te-trap'ter-ous | this'tle |
| ten'ant | ter'ra-pin | te'trarch* | iho'rax |
| tend'en-cy* | ter-ra'que-ous | tet'ra-stich | thor'ough-ly |
| tend'er | ter-rar'i-um* | tet-ra-tom'ic | thought'ful-ly |
| ten'der | ter-res'tri-al | te-trox'ide | thou'sand |
| ten'di-nous | ter'ri-ble | tex'tile | thrash'er |
| ten'don | ter-ric'o-lous | tex'tu-al | thread'y |
| ten'dril | ter'ri-er | tex'tu-ar-y* | threat'en |
| ten'e-brous | ter-rif'i-cal-ly | tex'ture | thresh'old |
| ten'e-ment | ter-rig'e-nous | thal'a-mus | thrill'er |
| ten'et | ter-ri-to'ri-al | than-a-top'sis | throm-bo'sis |
| ten'nis | ter'ror-ism | thau-ma-tol'o-gy | throt'tle |
| ten'on | ter'tial | thau-ma-tur'gi-cal | thun'der |
| ten-o-ni'tis | ter'tian | the-an-throp'ic | thy'mus |
| ten'or | ter'ti-ar-y* | the-an'thro-pism | thy-roid-i'tis |
| ten'sile | ter'va' lent | the'ar-chy | ti-ar'a* |
| ten'sion | tes'ser-a | the'a-ter | tick'et |
| ten'sor | tes'ta | the-at'ri-cal | tick'lish |
| ten'ta-cle | tes-ta'cean* | the-is'tic | ti'ding |
| ten-tac'u-lar | tes-ta'ceous | the'nar | ti'fa-ny |
| ten'ta-tive | tes'ta-cy | the-oc'ra-cy | ti'ger |
| tent'ed | tes-ta-men'ta-ry | the-od'i-cy | tight'en-ing |
| ten'u-is | tes-ta'tor | the-o-gon'ic | ti'gress |
| ten-u'i-ty | test'er | the-og'o-ny | till'a-ble |
| ten'ure | tes'ter | the-o-lo'gi-an | tim'ber |
| te-nu'to | tes-ti-fi-ca'tion | the-o-log'i-cal | ti-mid'i-ty |
| te-o-cal'li | tes-ti-mo'ni-al | the-ol'o-gize | tim'or-ous |
| te-o-sin'te | tes'ti-ness | the-om'a-chy | tim'pa-ni |
| te'pee | tes-tu'di-nal | the-o-mor'phic | tim'pa-nist |
| tep'e-fy | tes-tu-di-nar'i-ous* | the-op'a-thy | tinc-to'ri-al |
| tep'id | te-tan'i-cal | the-o-path'ic | tinc'ture |
| tep-i-dar'i-um* | tet'a-nize | the-oph'a-ny | tin'der |
| ter'a-phim | tet'a-nus | the-o-ret'i-cal | tin'gling |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' *New Standard Dictionary of the English Language*.

PROOFREADING AND COPY-PREPAREDATION

| | | | |
|-----------------------|-------------------|-----------------------|------------------|
| tink'er | tor-re-fac'tion | tran-quil'li-ty | trem'or |
| tin'kling | tor-ren'tial | trans-ac'tion | trem'u-lous |
| tin-ni'tus | tor-si-bil'i-ty | tran-scend'ent* | trench'an-cy |
| tin'ny | tor'so | tran-scen-den'tal | tre-pan' |
| tin-tin-nab-u-la'tion | tor'tious | tran-scen-den'tal-ism | trep-a-na'tion |
| ti'ny | tor-tu-os'i-ty | tran-scrip'tion | trep-i-da'tion |
| tip'ping | tor'tu-ous-ly | trans-fer-en'tial | tres'pass |
| ti'rade | tor'ture | trans-fer'or | tres'pass-er |
| tired'ly | to'tal | trans-fig-u-ra'tion* | tres'tle |
| tis'sue | to-tal-i-tar'i-an | trans-form'er | tri'al |
| ti-ta'ni-um | to-tal-i-za-tor | trans-fu'sion | tri'an-gle |
| tith'a-ble | to'tem | trans-gres'sion | tri-ap'si-dal |
| tit'il-late | tou-pee' | tran-sien-cy | trib'al* |
| ti'tled | tour'ism | tran-sient-ly | trib-u-la'tion |
| ti'trate | tour'ist | trans'it* | trib-u'nal |
| tit-u-ba'tion | tour'na-ment | tran-si'tion* | trib'u'ne |
| tit'u-lar | tour'ney | tran-si-to-ry | trib'u-tar-y* |
| tit'u-lar-y* | tour'ni-quet | trans-la'tor | tri-chi'na |
| to-bac'co | to'ward | trans-lu'cent | trich'i-nize |
| to-bog'gan | tow'el | trans-mi'gra-to-ry | trich-i-no'sis |
| to-geth'er | tox-e'mi-a | trans-mis'sion | tri-cho'sis |
| to'let | tox-ic'i-ty | trans-mut-a-bil'i-ty | trick'er-y |
| to'ken | tox-i-col'o-gy | tran'som | trick'le |
| tol'er-a-ble | tox-i-co'sis | trans-pa-cif'ic | trick'ster |
| to-ma'to | tox-i-pho'bi-a | trans-par'en-cy | tri'cy-cle |
| ton'al | tox-oph'i-lite | tran-spi-ra'tion | tri-en'ni-al |
| to-nal'i-ty | trac'er-y | tran-spir'a-to-ry | tri'er-arch-y* |
| ton'ic | tra'che-a | trans-por-ta'tion | tri'fle |
| ton'ite | tra'che'i-dal | trans-ver'sal | tri-fo'li-o-late |
| ton-sil-lec'to-my | tra'che-i-tis | tra-peze' | tri-fo'ri-um |
| ton-sil-li'tis | tra-che-o-to'o-my | trau'ma | tri'gon |
| ton-so'ri-al | tra-cho'ma | trau-mat'ic | trig'o-nal |
| to'paz | tra-chom'a-tous | trau'ma-tism | trig-o-nom'e-ter |
| to(pi-ar-y* | trac'ta-ble* | trav'ail | trig'o-nous |
| top'ic | trac'tile | trav'eled | tril'lion |
| to-pog'ra-pher | trac-til'i-ty | trav'ers-a-ble | tril'li-um |
| top-o-graph'i-cal-ly | trac'tor | trav'erse | tril'o-gy |
| top-o-nym'i-cal | tra-di'tion-al | trav'es-ty | trin'i-ty |
| tor'e-a-dor* | tra-di'tion-ar-y* | treach'er-ous | tri'o-let |
| to-reu'tic | trad'i-tive | treac'le | tri'ple* |
| tor'ic* | trad'i-tor | tread'le | tri'plet* |
| tor-men'ter | traf'fick-ing | tre-a'son-a-ble | trip'li-cate |
| tor-men'tor | tra-ge'di-an | treas'ure* | trip-li-ca'tion |
| tor-na'do | tra-ge-di-enne** | tre-a'tise | tri-pli-c'i-ty |
| tor-pe'do | trag'e-dy | tre'a'ty | tri'pod |
| tor-pid'i-ty | tra'i'tor | trem'bling-ly | trip'o-dal |
| tor'por | tram'pling | tre-men'dous | tri-pod'ic |
| tor-por-if'ic* | tran'quil-ize | tre-men'dous-ly | tri-um'phal |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|------------------|-----------------|---------------------|----------------------|
| tri-um'phant | tur'ban | ul'ti-ma | u-ni-form'i-ty |
| tri-um'vi-ral | tur'bid | ul'ti-mate | un-im-ag'i-na-tive |
| tri-um'vi-rate | tur'bi-nal | ul-ti-ma'tum | un-in-cor'po-rat-ed |
| tri-va'lent | tur'bu-lence | ul-ti-mo-gen'i-ture | un-in-flam'ma-ble |
| triv'et | tu-reen' | ul'tra-ism | un'ion* |
| triv'i-um | tur'gent-ly | ul-u-la'tion | un'ion-ism* |
| trom'bon-ist | tur-ges'cen-cy | um-bel-lif'er-ous | u-nique' |
| troph'ic | tur'moil | um-bil'i-cal | u'ni-son |
| tro'phied | turn'er | um'bra | u-nis'o-nal |
| tro'phy | tur'nip | um-bra'geous | u-nis'o-nous |
| trop'ic | tur'pen-tine | um-brif'er-ous | u'nit |
| trou'ba-dour | tur'pi-tude | um'laut | u-nit'ed |
| trou'bler* | tur'quoise | um'pir-age | u-ni-va' lent |
| trou'sers | tur'tle | u-na-nim'i-ty | u-ni-ver'sal |
| trow'el | tu-te-lage | u-nan'i-mous | u-ni-ver-sal'i-ty |
| tru'an-cy | tu-te-lar-y* | un-char'i-ta-ble | u-ni-ver'si-ty |
| truc'u-lent* | tu'tor | un-chris'tian | un-jus'ti-fi-a-ble |
| trudg'en | tu-to'ri-al | un-ci-al* | un-meas'ur-a-ble* |
| trump'er-y | twang'y | un'cle | un-men'sur-a-ble |
| trum'pet | tweez'ers | un-con'scious | un-men'tion-a-ble |
| trun'cheon | twen'ty | unc'tion | un-mer'ci-ful |
| trun'dle | twi'light | unc'tu-ous | un-mis-tak'a-ble |
| trus-tee' | twin'kle | un-de-feat'ed | un-nec'es-sar-y* |
| trust'i-ly | twist'er | un-de-mon'stra-tive | un-os-ten-ta'tious |
| tryst'er | tym-pan'ic | un-der-grad'u-ate | un-par'al-leled |
| tset'se | type'writ'er | un'der-rate | un-prec'e-dent-ed |
| tu'ba | ty-phoi'dal | un-der-stand' | un-pro-pi'tious |
| tub'al* | ty-phoon' | un-der-tak'er | un-rav'el |
| tu-ber'cu-lar | typ'i-cal | un'du-lant | un-rec'og-niz-a-ble |
| tu-ber-cu-lo'sis | typ'i-fy | un'du-lat-ed | un-re-mu'ner-at-ed |
| tu-ber'cu-lous | typ'ist | un'du-la'tion | un-sa'vor-y |
| tu-ber-os'i-ty | ty-pog'r'a-pher | un'du-la-to-ry | un-scru'pu-lous |
| tu'bu-lar | ty-po-graph'ic | un-du'ly | un-so-phis'ti-cat-ed |
| tu'bu-la-tor | ty-pog'r'a-phy | un-e-quiv'o-cal | un-spe'cial-ized |
| tu-i'tion | ty-ran'ni-cal | un'e'ven | un-u'su-al-ness |
| tu'lip | tyr'an-nize | un-fa-mil'iar | un-var'y-ing* |
| tum'ble | tyr'an-nous-ly | un-fa'vor-a-ble | un-wor'thy |
| tum'bling | ty'rant | un-feign'ed-ly | un-wo'ven |
| tu'mid | — U — | un-fit'ting | up-heav'al |
| tu'mor | u-biq'ui-tar-y* | un-for'tu-nate | up-hol'ster |
| tu'mu-lar | u-biq'ui-tous | un-fre-quent'ed | up-roar'i-ous-ly |
| tu-mu-los'i-ty | ug'li-fy | un-gov'ern-a-ble | up'si-lon |
| tu'mult | u-ku-le'le | un'guent | u'ral-ite |
| tu-mul'tu-ar-y* | ul'cer-ate | un'guen-tar-y* | u-ra-nal'y-sis |
| tu-mul'tu-ous | ul'cer-ous | u'ni-corn | u-ran'ic |
| tun'dra | ul'ster | un-i-den'ti-fied | u-ran'i-nite |
| tung'sten | ul-te'ri-or | un-id-i-o-mat'ic* | u'ra-nite |
| tu'nic | | u-ni-fi-ca'tion | u-ra'ni-um |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|----------------------|--------------------|---------------------|--------------------|
| u-ra-no-graph'ic | va-gar'y* | vas'ti-tude | ver-ba'tim |
| u-ra-nog'ra-phy | va-gi'na | va-tic'i-nal | ver-be'na |
| u-ra-nol'o-gy | vag'i-nal | vat-i-ci-na'tion* | ver'bi-age |
| u-ra-nom'e-try | vag-i-na-lec'to-my | va-tic'i-na-tor | ver-bos'i-ty |
| ur'ban | va'gran-cy | vaude'ville | ver'dant |
| ur-ban'i-ty | vague'ly | veg'e-ta-ble | ver'der-er |
| ur'chin | val-e-dic'tion | veg'e-tal | ver'dict |
| u-re'mi-a | val'en-tine | veg-e-tar'i-an* | ver'din |
| u-re-ter'ic | val'er'ic | veg-e-ta'tion-al | ver'dure |
| u-re'thra | val'et | veg'e-tism | ver'dur-ous-ness |
| u-re-thri'tis | val'ian-cy | ve'hе-ment-ly | ver'i-fi-a-ble |
| ur'gen-cy | val'id | ve'hi-cle | ver'i-ly |
| ur'gent-ly | val'i-date | ve-hic'u-lar | ver'i-ta-ble |
| u'ri-nar-y* | val-lid'i-ty | ve-lar'i-um* | ver'i-ty |
| u'r ine | va-lise' | vel'lum | ver-mi-cel'li |
| u-ri-nif'er-ous | val'or | ve-loc'i-pede | ver-mic'u-lar |
| us-a-bil'i-ty | val-or-i-za'tion | ve-loc'i-ty | ver'mi-fuge |
| us'an ce | val'or-ous | ve-lours' | ver-mil'ion |
| us'er | val'u-a-bly | ve-lu'ti-nous | ver'min |
| u'su-al-ly | valv'al* | ve'nal | ver-mi-na'tion |
| u'su-fruct | valv'ate | ve-nal'i-ty | ver'min-ous-ly* |
| u-su-fruc'tu-ar-y* | val'vu-lar | ve-na'tion | ver'mouth |
| u-su-rer | val-vu-li'tis | vend-ee' | ver-nac'u-lar-ism |
| u-su'ri-ous | vam'pire | ven-di'tion | ver'nal-ly |
| u-sur-pa'tion | vam'pir-isn | ven'dor | ver-na'tion |
| u-surp'er | va-na'di-um | ve-neer' | ver'ni-er |
| u'su-ry | van'dal-ism | ven'er-a-ble | ver-sa-til'i-ty |
| u-ten'sil | va-nil'lа | ven'er-ate | ver-si-fi-ca'tion |
| u'ter-us | van'ish | ven'er-a-tor | ver'sion |
| u-ti-lil-i-tar'i-an* | van'i-ty | ve-ne're-al | ver-te-bra |
| u'ti-lize* | van'quish-er | venge'ance* | ver'ti-cal |
| ut'ter-ance | van'tage | ven'i-son | ver-tic'i-ty |
| u'vu-la | vap'id-ly | ven'om-ous | ver'ti-go |
| u-vu-li'tis | va-por-es'cence | ve-nos'i-ty | ver'y |
| — V — | | | |
| va'can-cy | va-por-if'ic | ven'ti-la-tor | ves'per |
| va-ca'tion-ist | va-por-i-za'tion | ven'tral | ves'pi-ar-y* |
| vac'ci-nal | var-i-a-bil'i-ty* | ven'tri-cle | ves'tal |
| vac'ci-nate | var'i-ance* | ven-tric'u-lar | vest'ed |
| vac'ci-na-tor | var-i-co'sis | ven-tri-lo'qui-al | vest-ee' |
| vac'ci-na-to-ry | var-i-cos'i-ty | ven-tril'o-quism | ves'ti-ar-y* |
| vac'il-late | var-i-cot'o-my | ven-tril-o-quis'tic | ves-tib'u-lar |
| vac'il-la-to-ry | var'ied* | ven'ture-some | ves'ti-bule |
| va-cu'i-ty | var-i-e-ga'tion* | ven'tur-ous | ves'tige |
| vac-u-o-la'tion | va-ri'e-ty | ven'ue | ves'try |
| vac'u-ous-ly | var'i-form* | ve-ra'cious-ly | ves'ture |
| vac'u-um | var'i-ous-ly* | ve-rac'i-ty | vet'er-an |
| vag'a-bond-age | varnish | ve-ran'da | vet'er-i-nar'i-an* |
| | var'si-ty | ver'bal | vet'er-i-nar-y* |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|----------------------|-------------------|-------------------|---------------|
| ve'toed | vi'o-lence | vo-ca'tion | — W — |
| ve'to-er | vi'o-let | vo-cif'er-ate | wab'bly |
| ve'to-ing | vi-o-lin'ist | vo-cif'er-ous-ly | wad'dling |
| vex-a'tious | vi-o-lon-cel'list | void'a-ble | wad'er |
| vex'il-lar-y* | vi'per-ous | vol-a-til'i-ty | wa'fer |
| vi'a | vi-res'cence | vol'a-til-ize | waf'fle |
| vi'a-duct | vir'gin-al* | vol-can'ic | waft'er |
| vi'al | vir-i-des'cent | vol-ca'no | wa'ger |
| vi'and | vir'ile | vol-can-o'l'o-gy | wag'es* |
| vi'a-tor | vir'i-lism | vol-i-ta'tion | wag'on |
| vi'bran-cy | vi-ril'i-ty | vo-li'tion | wag'on-er |
| vi-bra'tion-al | vir-tu' | vol'ley | wag-on-et'e' |
| vi'bra-tor | vir-tu-al'i-ty | volt'age | wain'scot-ing |
| vi'bra-to-ry | vir-tu-os'i-ty | vol-ta'ic | wait'er |
| vic'ar-age | vir-tu-o'so | vol-tam'e-ter* | waiv'er |
| vi-car'i-al* | vir'tuous | vol-ta-met'ric* | wak'en-ing |
| vi-car'i-ous-ly* | vir'u-lent | vol-u-bil'i-ty | walk'ing |
| vice'roy | vi'russ | vol'ume | wal'lop-ing |
| vi-cin'i-ty | vi'sa | vo-lu'me-ter | wal'nut |
| vi'cious-ness | vi'sage | vol-u-met'ri-cal | wal'rus |
| vi-cis-si-tu'di-nous | vis'cer-a | vo-lu-mi-nos'i-ty | waltz'er |
| vic'tim-ize | vis-cos'i-ty | vol'un-tar-i-ly* | wam'pum |
| vic'tor | vis'count | vol'un-ta-ristm | wan'der-ing |
| vic-to'ri-ous | vis'cous | vol'un-tar-y-ist* | want'ing |
| vic'to-ry | vis-i-bil'i-ty | vol-un-teer' | wan'ton |
| vict'u-al | vi'sion-ar-y* | vo-lup'tu-ar-y* | wan'ton-ly |
| vig'il | vis'it-ant* | vo-lup'tu-ous-ly | war'ble |
| vig'i-lance | vis-it-a'tion* | vo-lu'tion | ward'en |
| vig-i-lan'te | vis'i-tor | vom'i-ca | war'i-ly* |
| vi-gnette' | vis'or | vom'it | warn'ing |
| vig'or-ous | vis'ta | voo'doo-ism | war'rant-er |
| vi'king | vis'u-al-ize | vo-ra'cious | war'ran-tor |
| vil'i-fy | vi-tal'i-ty | vo-rac'i-ty | war'ri-or |
| vil'la | vi'ta-min | vor'tex | wash'a-ble |
| vil'lag-er | vi'ti-at-ed | vo'ta-ry | wash'er |
| vil'lain-ous | vi'ti-a-tor | vot'er | wasp'ish |
| vil'li-form | vit-re-os'i-ty | vo'tive | wast'ing |
| vil'los'i-ty | vit're-ous | vouch'er | wast'rel |
| vin-ci-bil'i-ty | vit'ri-ol | vow'el | watch'ful |
| vin'di-ca-ble | vi-tu'per-ate | voy'ag-er | wa'ter |
| vin-dic'a-tive* | vi ва'cious-ly | vul-can-i-za'tion | wa'ter-mel-on |
| vin'di-ca-tor | vi-vac'i-ty | vul-can-o'l'o-gy | wa'ter-y |
| vin'di-ca-to-ry | viv'id-ly | vul'gar-ism | wa'ver-ing-ly |
| vin-dic'tive-ly | viv'i-fy | vul'gar-ly | wav'i-est |
| vin'e-gar-y | viv-i-sec'tion | vul'ner-a-ble | wax'en |
| vin>tag-er | vix'en | vul'ture | wax'i-est |
| vi-o-la'tion | vo-cab'u-lar-y* | | way'far-er |
| vi'o-la-tor | vo'cal | | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

PROOFREADING AND COPY-PREPARED

| | | | |
|-----------------|---------------|-----------------|-----------------------|
| weak'en | whith'er | wiz'ard-ry | xy-loph'a-gous |
| weak'ling | whit'ing | wiz'ened | xy'lo-phone |
| wealth'i-er | whit'tling | wob'ble | |
| weap'on | whiz'zer | wolf'ish-ly | — Y — |
| wea'ri-ful | whoop'ee | wol-ver-ine' | yacht'ing |
| wea'ri-less | whop'per | wom'an* | yard'age |
| wea'ri-ly | who-so-ev'er | wom'bat | year'ling |
| wea'ri-ness | wick'ed-ness | won'der-ful | yearn'ing |
| wear'ing | wick'er | won'drous-ly | yeast'y |
| wea'ri-some-ly | wick'et | wood'en | yel'lown |
| wea'sel | wid'en | wood'peck-er | yeo'man |
| weath'ered | wid'ow | woo'er | yes'ter-day |
| weav'er | wid'ow-er | wool'en | yield'ing |
| wed'ding | wield'y | wool'ly | yo'kel |
| Wednes'day | wife'ly | word'i-est | yon'der |
| weed'y | wig'gly | work-a-bil'i-ty | young-ish |
| week'ly | wil'der-ness | world'ling | young'ster |
| weep'er | wil'i-ly* | worm'y | |
| weight'i-ness | will'ful-ly | wor'ri-some | — Z — |
| weird'ness | wil'low | wor'ship-ful | zeal'ot-ry |
| wel'come | wim'ple | wor'sted* | ze'bria |
| weld'er | wind'i-er | worth'less | ze'nith |
| wel'fare | wind'ing | wor'thy | zeph'yr |
| wel'ter | win'dle | wo'ven* | zeph'y-rus |
| west'er | win'dow | wran'gler | ze'ro |
| west'ern-er | wink'ing | wrap'per | zinc'ic |
| whal'er | win'kle | wrath'i-ly | zinc-if'er-ous |
| wharf'age | win'ning | wreck'age | zino'i-fy |
| wharf'in-ger | win'now-er | wres'tling | zin'co-graph |
| whee'dle | win'some-ness | wretch'ed | zin-cog'ra-phy |
| wheel'er | win'ter | wrig'gle | zin'ni-a |
| wheezi-ly | win'try | wring'er | zith'er |
| wher-ev'er | wip'er | wrin'kle | zlo'ty |
| wheth'er | wir'er | wrin'kly | zo'di-ac |
| whif'fle | wir'y | writ'er | zo'di-a-cal |
| whim'per | wis'dom | writ'her | zo-na'tion |
| whim'si-cal | wise'a-cre | writ'ing | zo-o-ge-o-graph'i-cal |
| whin'ing-ly | wise'ly | | zo-o-ge-og'ra-phy |
| whin'nied | wisp'y | | zo-og'ra-phy |
| whip'ping | wis-ta'ri-a | — X — | zo-o-log'i-cal |
| whip-poor-will' | wist'ful-ly | xe'ni-a | zo-o-mor'phic |
| whirl'i-gig | witch'er-y | xe-nog'a-my | zo-o-sper-mat'ic |
| whir'ring | with-al' | xen-o-gen'e-sis | zo-o-spo-ran'gi-um |
| whisk'er | with'er | xen-o-ge-net'ic | zwie'back |
| whis'ky | with'ers | xen-o-gen'ic | |
| whis'per-ing | wit'ness | xen'o-lith | |
| whis'tling | wit'ti-cism | xy-log'ra-phy | |
| whit'en | | | |

*Please refer to pages 541 to 544 for word-divisions according to Funk & Wagnalls' New Standard Dictionary of the English Language.

WORDS DIVIDED AND ACCENTED ACCORDING TO
FUNK & WAGNALLS' NEW STANDARD DICTIONARY
OF THE ENGLISH LANGUAGE

THE FOLLOWING WORDS, differing from those referred to on pages 482 to 540, are divided and accented according to Funk & Wagnalls' *New Standard Dictionary of the English Language*, 1940 edition, Funk & Wagnalls Company, publishers, New York and London.

— A —

| | | | |
|-------------------|--------------------|-------------------|-------------------|
| a'bat-toir | am'pli-fi-ca-to-ry | baf'fy | chast'en |
| a-be-ce-da'ri-an | an-a-er-ob'ic | bar-bar'i-an | chic'le |
| a-bi'dance | an'ar-chy | ba'ri-um | cil'i-a-ry |
| ab-ju'r'a-to-ry | an'cil-la-ry | ba'sal | clam'ant |
| ab-sor'bent | an'e-roid | ba'sic | co'ca-ine |
| a-bys'sal | an-te-ce'dence | ba'si-cal-ly | co'ca-in-ism |
| ac-ce'dence | an'ti-do-tal | bas'tard-y | cog'nac |
| ac-ce-le-ran'do | an-ti-mon'ic | bat'on | col-or-a-tu'ra |
| ac-cep'tance | an-ti-qua'ri-an | be-ha'vior | col'umn-ist |
| ac'e-rate | a-pet'a-lous | be-ha-vior-is'tic | co'ma-tose |
| ac'e-rose | aph'id | ben-e-fi'ci-a-ry | com'men-ta-ry |
| ac'e-rous | a-pi-a'ri-an | ber'et | com-mis-sa'ri-at |
| ac'er-vate | a'pi-a-ry | bes'ti-a-ry | com-mu'nion |
| a-cet'ic | a-po-th'e-ca-ry | bi-car'bo-nate | co'na-tive |
| ac-quain'tance | ap-pen'daged | bi-cen'te-na-ry | con-ces'sion-a-ry |
| ad-du'ci-ble | ap-plaus'ive | boom'e-rang | con-cor'dance |
| a-dept' | a'qua | boo-tee' | con-dens'a-ble |
| a-di-os' | a-qua-ma-rine' | bo'som | con-de-scen'dence |
| ad-ju'r'a-to-ry | a-qua'ri-um | brag-ga-do'cio | con-du'ci-ble |
| ad-jur'or | ar-bit'er | bre'vi-a-ry | con-duc'tance |
| ad'ver-sa-ry | ar'bi-tra-ry | bri'dal | con-fec'tion-a-ry |
| ad-ver'tent-ly | ar'mil-la-ry | buf'fer | con-ge'nial |
| ad'vo-ca-to-ry | ar'mo-ry | bul'bous | con-ni'venace |
| af-for-es-ta'tion | ar-ri'val | bul'lock | con-ser'va-tism |
| af-fric'ate | as-cen'dan-cy | bu-reau'cra-cy | con-ser'va-tive |
| a-gra'ri-an | asp'en | bur-sa'ri-al | con-ser'va-to-ry |
| ag-ron'o-my | as-sis'tant | bus'i-ness | con-sis'tence |
| ai'le-ron | a-stound'ing-ly | — C — | |
| al-ca'zar | a-te-liер' | ca-da'ver | con-stab'u-la-ry |
| alien | ath-a-na'sia | ca-mou-flage' | con-sul'tant |
| alien-ate | ath'e-ling | can'ti-lev'er | con-tes'tant |
| alien-ist | at-om-ic'i-ty | car-bon-a'ceous | con-tri'venace |
| a-mal'ga-mate | at-ten'dance | car'ven | con-ve'nience |
| am-bro'sial | aug-men'ta-tive | cas'ca-ra | co-re-spon'dent |
| a-me'llo-rate | a'vi-a-ry | cau'tion-a-ry | cor-ne'lian |
| a-me'llo-ra-tor | — B — | | cor'ol-la-ry |
| a-men'tia | bab-oon' | cen-te-na'ri-an | cor'o-na-ry |
| | ba-di-nage' | cen-te-na-ry | cor-rec'ti-tude |
| | | | cor-re-spon'dence |

PROOFREADING AND COPY-PREPARED

| | | | | | | |
|---------------------|----------------------|--------------------|----------------------|--|--|--|
| cor-re-spon'dent | eb-ur-na'tion | fi-du'ci-a-ry | he'ge-mo-ny | | | |
| coun'cil-or | ec-o-nom'ic | fier'y | heg'i-ra | | | |
| coun'sel-or | e-cru' | fi-es'ta | hem'a-toid | | | |
| cou'r-i-er | ef-front'er-y | fil'jal | hem-a-to'ma | | | |
| court'ier | eg'o-ist | fil'i-ci-dal | hem-a-to sis | | | |
| cu'lli-na-ry | eg'o-tist | flu'or-o-scope | hem-o-phil'i-a | | | |
| cus'tom-a-ry | e-lec'to-ral | for-mal'de-hyde | her-ba'ri-um | | | |
| cyc'lic | e-lec'tu-a-ry | for'mi-ca-ry | he-red'i-ta-ry | | | |
| — D — | | | | | | |
| dah'lia | el-e-e-mos'y-na-ry | for'mu-la-ry | her'i-tage | | | |
| dam'ning-ly | em-bo'som | for-sy'thi-a | her'i-tance | | | |
| de-bu-tante' | em'is-sa-ry | foun'dry | hes'son-ite | | | |
| de-cli'na-to-ry | en-cyc'lic | frac'tion-a-ry | het-e-ro-chro-mat'ic | | | |
| def-al-ca'tion | en-cyc'li-cal | frag'men-ta-ry | hi'er-ar-chy | | | |
| de-fen'dant | en-do-cri'nous | frat'ri-ci-dal | hi-la'ri-ous | | | |
| def-or-ma'tion | En'glish | frow'zy | hon'or-a-ry | | | |
| de-for'mi-ty | en-vel'ope | func'tion-a-ry | how'it-zer | | | |
| de-fraud-a'tion | eph'e-drine | fu-til-i-ta'ri-an | hu-man-i-ta'ri-an | | | |
| de-man'dant | e-pis'to-la-ry | — G — | | | | |
| de-mo'bil-ize | e-qual-i-ta'ri-an | gam'e-to-phore | hust'ing | | | |
| de-pen'den-cy | e-qui-li;brant | gauche-rie' | hyp-o-ge'ous | | | |
| de-pos'i-ta-ry | es-pou'sal | gen-dar'mer-y | hyp-o-ge'um | | | |
| de-spon'den-cy | es'tu-a-ry | ge-ni'al | hy-poth'e-ca-ry | | | |
| de-spon'dent | ev-an-gel'i-cal | ge'nius | — I — | | | |
| de-struc'ti-ble | e-van'gel-ism | gen-tian'a-ceous | ic'y | | | |
| dic'tion-a-ry | eve'ry-thing | ge-ri-at'rics | i-de-o-gram | | | |
| di'et-a-ry | e-vo'ca-tive | gi-go-lo' | i-de-og'ra-phy | | | |
| dig'ni-ta-ry | ev-o-lu'tion-a-ry | glau-com'a-tous | i-de-ol'o-gy | | | |
| di-rec'tor-ate | ex-am'i-na-ble | gli-om'a-tous | id-i-om-at'ic | | | |
| dis-ci-pli-na'ri-an | ex-ci'ta-tive | glos-sa'ri-al | im-ag'i-na-ry | | | |
| dis-cor'dance | ex-ci'ta-to-ry | go'li-ard | im-me'a-sur-a-ble | | | |
| dis-in-fec'tant | ex-cu'sa-to-ry | go'li-ard-er-y | im-men'sur-a-ble | | | |
| dis-mis'sal | ex-is'tence | gram-ma'ri-an | im-mun'ize | | | |
| dis-plea'sure | ex-of-fic'i-o | gran'ger | im-pe'dance | | | |
| dis-po'sal | ex-pec'tance | grant'ee | im-pen'dent | | | |
| dis-pu'ta-tive | ex-pec'ta-tive | gra'ven | im-prov-i-sa'tion | | | |
| dis-so lu'ble | ex-pen'di-ture | gre-ga'ri-ous | in-ad-ver'tence | | | |
| dis-til'ler | ex-tem'po-ra-ry | gre-ga'ri-ous-ness | in-a'lien-a-ble | | | |
| dol'o-rous | ex-traor'di-na-ri-ly | gro-tesque'rie | in-cen'di-a-ry | | | |
| do'tage | ex-tri-ca-ble | gudg'eon | in-co-erc'i-ble | | | |
| doub'le | ex-ul'tan-cy | gui'dance | in-con-sis'tent | | | |
| doub'let | ex-ul'tant | gyn'ar-chy | in-con've'nience | | | |
| drap'er-y | — F — | | | | | |
| drom'e-da-ry | Feb'ru-a-ry | — H — | | | | |
| duf'fer | fec'und | ha-ci-en'da | in-con-vinc'i-ble | | | |
| — E — | | | | | | |
| eb'o-nite | fec-un-da'tion | ha-gi-og'ra-pher | in-de-pen'dent | | | |
| e-bul'lience | fer-men'ta-tive | ha-gi-ol'a-trous | in-de-struc'ti-ble | | | |
| | fer-til-i-za'tion | han'gar | in-duc'tance | | | |
| | fi'bril-la-ry | hast'en | in-ep'ti-tude | | | |
| | fi'bri-nous | he-ge-mon'ic | in-er'ti-a | | | |
| | | | in-ex-is'tence | | | |
| | | | in-ex-is'tent | | | |

DIVISION OF WORDS INTO SYLLABLES

| | | | |
|-------------------|-------------------|---------------------|-----------------------|
| in-fec'und | li'bra-ry | mo-nol'o-guist | pe-lo'ric |
| in-fin'i-tiv-al | lim'i-ta-ry | mon-o-sep'a-lous | pen'dant |
| in-fus'i-ble | li'no-type | mor'ti-ci-an | pen'den-cy |
| in-ge'nious-ly | lit'er-a-ry | mor'tu-a-ry | pe-nin'su-la |
| in-hab'i-tant | lith-og'ra-pher | mul-ti-fa'ri-ous | pen'sion-a-ry |
| in-ha'lant | lith-oi'dal | — N — | |
| in-her'i-tance | lith-ol'o-gy | nas-tur'tium | per'i-lous |
| in-sis'tence | lith-ot'o-my | nec'es-sa-ry | pe-rim'e-ter |
| in-sis'tent | li-tig'ious-ly | ne-ces-si-ta'ri-an | per-i-me'tric |
| in-sou-ciance' | lit-ter-a-teur' | ne-fa'ri-ous | per-sis'tence |
| in-ta'glia | lu'mi-na-ry | ner'veous | per-sis'tent-ly |
| in-ten'dance | lu-na'ri-an | nes'tling | pe-ru'sal |
| in-ten'dan-cy | — M — | | pe-ti'tion-a-ry |
| in-ter-me'di-a-ry | ma-ce-doine' | neu-ral'gi-a | pe-trol' |
| in-trigu'er | ma-dame' | no-bil'i-a-ry | phe'nyl |
| in-trigu'ing-ly | ma-es'tro | nom'ad | pho'no-ty-py |
| in-va'ri-a-ble | mag-ne'si-a | non-com'ba-tant | phos'phor-is-m |
| in-vol'un-ta-ry | mag'net-o | no-ta'ri-al | phos'phor-ous |
| ir-re-fut'a-ble | mag-net-om'e-ter | nu'dism | phos'phor-us |
| ir-re-lig'ious | mag-net-o-mo'tive | nu'mer-a-ry | pho'to-ty-py |
| ir-re'me-a-ble | ma-la'ri-a | — O — | |
| ir-re-pres'si-ble | ma-la'ri-an | o-bit'u-a-ry | pig'eon |
| ir-re-sis'ti-ble | man'da-tary | ob'li-ga-to-ry | pig'men-ta-ry |
| is'o-late | mar'gi-nal | ob-li-gee' | pi-mi-en'to |
| is-o-la'tion | mar'quet-ry | ob-ser'vence | pit'u-i-ta-ry |
| i-tin'er-a-ry | mas-ca'ra | ocean-og'ra-phy | plan-e-ta'ri-um |
| — J — | | oc-to-ge-na'ri-an | plan'e-ta-ry |
| jaunt'y | mas-toi-di'tis | oc-tog'e-na-ry | plea'sur-a-ble |
| jil'let | mat'ri-cide | oc'to-na-ry | plea'sure |
| ju-di'ci-a-ry | mat'zoth | oft'en | plen-i-po-tent'i-a-ry |
| jun-i-or'i-ty | mea'sur-a-ble | ol'i-gar-chy | plu'mage |
| — K — | | ol'i-va-ry | pom'pous |
| kib'i-tzer | mea'sure | om-ni-fa'ri-ous | porce'lain |
| kil'o | med'i-ca-ment | ooz'y | pos'thu-mous |
| ki-net'o-graph | me'lio-rate | op-por-tu'nist | pre-ca'ri-ous |
| — L — | | or'di-na-ry | pre-ce'dence |
| la-dro'nis-m | me'lio-ris'tic | or'ne-ry | pre-ce'dent |
| lap'i-da-ry | men'su-ra-ble | o-va-ri-o'to-my | pre-lude' |
| la'pis | mer'ce-na-ry | — P — | |
| lar'der | mi-ca'ceous | pa'pri-ka | pre-ser'va-tive |
| leg'en-da-ry | mil'i-ta-ry | par'ce-na-ry | pri'or-y |
| le'gion-a-ry | mil'le-na-ry | par'e-sis | prob'a-bil-is-m |
| lep'i-do-lite | mis-gui'dance | parlia-men-ta'ri-an | pro-ce'du'ral |
| lev'er | mis-og'a-my | pas'tor-al | pro-dig'ious |
| lev'er-age | mis-og'y-ny | pat-en-tee' | prof'i-teer |
| lib-er-ta'ri-an | mis'sion-a-ry | pa-tois' | pro-le-ta'ri-an |
| lib'er-ti-cide | mis-u'sage | pe-cu'iliar | pro-le-ta-ry |
| li-bra'ri-an | mith'ri-dat-ism | pe-cu'ni-a-ry | pro-mis-cu'i-ty |
| | mo'bil-ize | | prom'is-or |
| | mo'men-ta-ry | | pro-pri'e-ta-ry |
| | mon-ad'ic | | pro-thon'o-ta-ry |
| | mon'ar-chy | | pto'ma-ine |
| | mon'e-ta-ry | | pu'gi-lism |

PROOFREADING AND COPY-PREPARATION

pul'mo-na-ry
pu'ri-fi-ca-to-ry
pur'po-sive

— Q —

quin'ine
quin-tes'sence

— R —

ra-di-o-la'ri-an
ram'pant
re-ac-tion-a-ry
re-ci'tal
rec'og-niz-or
ref-e-ree'
re-for-es-ta-tion
re-fut'a-bly
re-nais-sance'
re-pen'tance
re-pri'sal
req-ui-es'cat
re-qui'tal
res-i-den'ti-a-ry
re-sid'u-a-ry
res'i-nous
re-sis'tance
re-splen'den-cy
re-splen'dent
re-spon'den-cy
re-sul'tant
re-tro-ac'tion
re-tro-gres'sion
rev-eil-le'
re-vis-i-ta'tion
re-vi'val
rev-o-lu'tion-a-ry
rhi-noc'e-ros
ro'ga-to-ry
rogue'r-y
rogue'ish

— S —

sa'dism
sa-fa'ri
sal'u-ta-ry
sanc'tu-a-ry
san'gui-na-ry
san-i-ta'ri-an
san-i-ta'ri-um
san'i-ta-ry

scen'ic
scler-o-ti'tis
scriv'en-er
scur'ri-lous
sec'on-da-ry
sec-re-ta'ri-at
sec're-ta-ry
sec-ta'ri-an
sed'en-ta-ry
seg'men-ta-ry
sei'gnior
sem'i-na-ry
se'nior
sen'ti-ent
sep-ta'ri-um
sep'te-na-ry
ser'vent
ser'vece
ser'vece-a-ble
sis'al
so-la'ri-um
so-lic'i-tous
sol'i-ta-ri-ly
so-lute'
soph'is-try
sop-o-rif'er-ous
spin'ule
spir'a-cle
spir'i-tu-al
spir'i-tu-al-ize
spou'sal
stab'i-li-za-tor
stab'i-lize
sta'tion-a-ry
stat'u-a-ry
ster'il-ize
sti-pen'di-a-ry
stra-teg'ics
sub-si'dence
sub-sid'i-a-ry
sul'phur-ous
sul-ta'na

sump'tu-a-ry
su-per-cil'i-a-ry
su-per-in-ten'dent
syl-la-ba'ry
symp-tom-at'ic
symp-tom-at'i-cal
sy-non'y-mous
sy-nop'sis

— T —

tab'er-na-cle
tan-ger-ine'
tem'po-ra-ry
ten'den-cy
tep-i-da'ri-um
ter-cen'te-na-ry
ter-ra'ri-um
ter'ti-a-ry
tes-ta'ce-an
tes-tu-di-na'ri-ous
tet-ra-ba'sic
tet'rarch
tex'tu-a-ry
ti'a'ra
tit'u-la-ry
to'pi-a-ry
to-re-a-dor'
to'ric
tor-po-rif'ic
tract'a-ble
tra-di'tion-a-ry
tra-ge-dienne'
tran-scen'dent
trans-fig-ur-a'tion
tran'sit
trans-i'tion
tre'a-sure
tri'bal
trib'u-ta-ry
tri'er-ar-chy
trip'le
trip'let
troub'l'er
tru'cu-lent
tu'bal
tu-mul'tu-a-ry
tu'te-la-ry

— U —

u-biq'ui-ta-ry
un'cial
un'guen-ta-ry
un-id-i-om-at'ic
u'nion
u'nion-ism
un-me'a-sur-a-ble
un-nec'es-sa-ry

un-va'ry-ing
u'ri-na-ry
u-su-fruc'tu-a-ry
u-util-i-ta'ri-an
u'til-ize

— V —

va-ga'ry
val'val
va-ri-a-bil'i-ty
va'ri-ance
va'ried
va-ri-e-ga'tion
va'ri-form
va'ri-ous-ly
va-tic-i-na'tion
veg-e-ta'ri-an
ve-la'ri-um
ven'geance
ver'mi-nous-ly
ves'pi-a-ry
ves'ti-a-ry
vet-er-i-na'ri-an
vet'er-i-na-ry
vex'il-la-ry
vi-ca'ri-al
vi-ca'ri-ous-ly
vin'di-ca-tive
vir'gi-nal
vi'sion-a-ry
vis'i-tant
vis-i-ta'tion
vo-cab'u-la-ry
volt-am'e-ter
volt-a-met'ric
vol'un-ta-ri-ly
vol'un-ta-ry-ist
vo-lup'tu-a-ry

— W —

wa'ges
wa'ri-ly
wi'lly
wo'man
wors'ted
wov'en

CHAPTER XII

Syllabication of Latin, Spanish and French Words

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THIS CHAPTER on syllabication of Latin, Spanish, and French words, because of its simplicity of presentation and clarity of rules, should be of considerable value to proofreaders, editors, writers, and scholars whose work includes proofreading or copy-preparation in these languages.

Syllabication of Latin, Spanish, and French words depends upon two factors: *pronunciation* and *etymology* (derivation and growth of words).

LATIN DIVISIONS

1. The Latin diphthongs are *ae*, *au*, *ei*, *eu*, *oe*, *ui*, and in early Latin *ai*, *oi*, and *ou*. These Latin diphthongs are inseparable, whereas other combinations of vowels are usually divided into separate syllables.

2. The Latin vowels *i* and *u* have consonantal value when pronounced rapidly before a vowel. Consonant *i* has the sound of the English consonant *y*; consonant *u* (and *v* used for consonant *u*) sounds like the English consonant *w*.

3. A Latin word is divided into as many syllables as it has vowels or diphthongs.

| | | |
|-----------|----------|------------|
| a-ci-e | coe-pi | gra-vi-ter |
| cae-des | fa-bu-la | mi-li-tes |
| car-du-us | fi-li-us | se-ri-o |

4. Division takes place before the intervocalic (between vowels) consonant, including the consonants *i* and *v*.

| | | |
|-----------|-----------|--------------|
| Cae-sar | di-vi-do | pa-ter |
| ci-vi-tas | in-iu-ria | u-tor |
| de-du-co | ma-tu-rus | ve-lo-ci-ter |

PROOFREADING AND COPY-PREPARATION

5. Double consonants in words such as the following are separated.

| | | |
|------------|-----------|-------------|
| ad-duc-tum | ef-fer-re | in-fer-re |
| an-nus | es-se | mit-to |
| ap-pel-lo | il-la | oc-cu-pa-ri |

6. The liquid consonants (vowel-like consonants) *l* and *r* affect syllabification. Division takes place before the last of two or more consonants, except in the following combinations: *bl*, *br*, *cbl*, *cbr*, *cl*, *cr*, *dl*, *dr*, *gl*, *gr*, *gu*, *pbl*, *pbr*, *pl*, *pr*, *qu*, *tbl*, *thr*, *tl*, *tr*.

| | | |
|-------------|------------|-----------|
| cen-tum | fac-tum | scrip-tus |
| cus-tos | mer-ca-tor | se-cun-da |
| ex-cerp-tum | om-nis | u-ten-dum |

EXCEPTION: *a-cris*, *e-quus*, *lin-gua*, *ma-tris*, *ni-gra*, *nos-tri*, *pul-chrum*

7. Compound words are divided into their simple elements by separating the prefix from the remainder of the word.

| | | |
|-----------|------------|--------------|
| ab-es-se | dis-cer-no | red-e-o |
| ab-rum-po | du-plex | trans-i-go |
| ad-est | ob-la-tus | trans-la-tus |

SPANISH DIVISIONS

1. The Spanish vowels *a*, *e*, and *o* are classified as *strong*; the vowels *i* (*y*) and *u* as *weak*. A diphthong in Spanish is a combination of a strong vowel and a weak one (*ai*, *au*, *ei*, *eu*, *oi*); a weak vowel and a strong one (*ia*, *ie*, *ua*, *ue*); or of two weak vowels (*iu*, *ui*).

In syllabification, a diphthong is looked upon as a single vowel, but two strong vowels are divided into separate syllables; as, *a-e*, *a-o*, *e-o*. A thorough understanding of this paragraph is imperative for the comprehension of Spanish syllabification.

2. Wherever possible, a syllable should end in a vowel; therefore, a single consonant (*n* included) is joined to the vowel or diphthong following.

| | | |
|-----------|-------------|------------|
| a-or-ta | mú-si-ca | o-re-ji-ta |
| ca-re-cer | no-ve-li-ta | re-ba-ño |
| de-se-o | nue-vo | rei-no |

3. Diphthongs or triphthongs (three adjoining vowels with one vowel sound) are not divided.

| | | |
|---------|---------------|----------|
| boi-na | des-pre-ciéis | jui-cio |
| buey | es-tu-diáis | pier-do |
| cuен-to | guar-dia | vuel-van |

SYLLABICATION OF LATIN, SPANISH, AND FRENCH WORDS

4. Strong vowels and diphthongs or triphthongs bearing the written accent-mark form separate syllables.

| | | |
|-------------|---------------|-----------|
| a-o-va-do | ha-bla-rí-ais | pro-e-za |
| ca-o-ba | le-al | tra-e-mos |
| de-se-a-mos | le-er | tra-ído |

5. *Ch*, *ll*, and *rr* are considered simple consonants and are joined to the vowel or diphthong following.

| | | |
|-----------|-------------------|------------|
| ba-ta-lla | ci-ga-rro | ha-lláis |
| ca-lle | co-rréis | mu-cha-cha |
| ca-rro | fe-rro-ca-rri-les | tie-rra |

6. The letters *cc* and *nn* are divided.

| | | |
|---------------|---------------|-----------|
| ac-ce-so | en-no-ble-cer | lec-ción |
| ac-ción | in-ne-ga-ble | oc-ci-so |
| en-ne-gre-cer | in-no-ble | trac-ción |

7. The liquid consonants *l* and *r*, preceded by a consonant (other than *s*), are not separated from the consonant. Such combinations are *bl*, *br*, *cl*, *cr*, *dr*, *gl*, *gr*, *pl*, *pr*, *sr* and *tr*.

| | | |
|-------------|-----------------|-----------|
| a-grí-co-la | ce-le-bra-ci-ón | pa-la-bra |
| am-plio | ha-bla-mos | po-dré |
| ca-te-dral | pa-dre | si-glo |

EXCEPTION: In compound words, or when the *s* precedes the liquids *l* and *r*, the last consonant is carried over.

| | |
|-----------|------------|
| ab-ro-gar | sub-lu-nar |
| es-la-bón | sub-ra-yar |

8. Two different consonants are divided. The letter *s* is always disconnected from a following consonant.

| | | |
|-----------|-------------|---------|
| ac-to | in-mer-sión | puen-te |
| has-ta | in-mor-tal | yer-ba |
| in-men-so | pron-to | tris-te |

9. Prefixes form separate syllables, but *s* is joined to the prefix when it is followed by a consonant.

| | | |
|-------------|------------------|---------------|
| abs-te-ner | cons-truc-ci-ón | des-an-dar |
| cons-pi-rar | des-a-gra-da-ble | trans-for-mar |

10. A syllable consisting of a single vowel should not stand alone at the beginning or the end of a line: *gan-zú-a*, *o-cu-par*.

11. The acute accent is used in Spanish over the vowels *á, é, í, ó, ú*.
The dieresis goes over the *ü*, and the tilde over the *ñ*.

FRENCH DIVISIONS

1. Division takes place, as far as possible, after a vowel in order to avoid the consonantal ending of a syllable. There are as many syllables to a word as there are vowels or diphthongs, even if some of the vowels are mute.

| | | |
|-------------------|-------------|-----------|
| bê-te-ment | fi-na-li-té | Ma-rie |
| con-ju-guer | fi-nir | re-te-nir |
| di-vi-si-bi-li-té | fui-te | sa-la-de |

2. A mute *e* following a vowel does not form a separate syllable.

| Wrong | Right |
|-------------|-------------|
| a-vai-ent | a-vaient |
| co-pi-eront | co-pie-ront |
| jou-era | joue-ra |

3. No division of vowels takes place when two or more vowels (diphthongs or triphthongs) occur together, as in *ai, aie, au, eau, eu, eui, iei, ien, ieu, iu, oai, oi, oie, ou, oua, oue, oui, uau, uei, ueu*.

| | | |
|----------|-------------|----------|
| au-rai | cruau-té | mai-son |
| boî-te | cu-rieux | peu-vent |
| cou-teau | é-choue-rai | re-vient |

4. The ligature *œ* is not separated.

| | | |
|------|---------|------------|
| bœuf | ceu-vre | sœu-ret-te |
|------|---------|------------|

5. When sounded as consonants, the letters *i, o, ou, u, and y* do not form separate syllables.

| | | |
|------------|---------------|-------|
| coin | é-tiez | tiens |
| é-cuel-lée | fouet-te-ment | yeux |

6. Division takes place between two consonants, except when the liquids *l* and *r* follow *b, c, d, f, g, p, t*, and *v*.

| | | |
|------------|---------|--------------|
| é-cri-vain | fil-les | qua-tre |
| en-sui-te | par-ler | ta-bleau |
| es-ca-lier | per-dre | vic-to-rieux |

SYLLABICATION OF LATIN, SPANISH, AND FRENCH WORDS

7. The letters *cb*, *gn*, *pb*, and *tb* are not separated in words such as the following examples.

| | | |
|---------------|---------------|--------------|
| a-che-taient | a-thée | mâ-choi-re |
| a-gneau | ca-tho-li-que | phi-lo-sophe |
| a-pho-ri-s-me | é-che-lon | si-gna-ler |

Note: Exceptions to the division of *gn* are found in French words that retain the Latin separation of *gn*, such as:

| | | |
|-----------------|------------------|------------------|
| diag-nos-ti-que | diag-nos-ti-quer | ag-nos-ti-cis-me |
|-----------------|------------------|------------------|

8. Do not separate *l'* from the following word-pattern.

| | | |
|-----------|-------|----------|
| l'Ai-glon | l'eau | l'hom-me |
|-----------|-------|----------|

9. Division usually takes place after the first consonant when three consonants come together. However, if a consonant precedes *st*, the *s* remains with the first consonant.

| | | |
|-----------------|---------------|---------------|
| cons-ti-tu-tion | des-crip-teur | sim-pli-ci-té |
| dé-mons-tra-tif | mem-bres | ten-dre |

Note: Exceptions are words like *comp-tent* and *domp-tent* where the *p* is mute.

10. Adjunct object pronouns (pronouns that are the object of a verb or a preposition) and adjunct adverbial particles (adverbs added onto a main word) should not be carried over to the next line.

| | | |
|------------|-------------|---------------|
| avant-hier | ceux-ci | donnez-la-lui |
| celles-là | cherchez-le | regardez-les |

11. One-letter divisions should not be made; a line is never ended with one letter in combination with an elision (suppression of a vowel replaced by an apostrophe).

| | | |
|---------|-----------|-------------|
| a-vait | d'a-vance | l'é-cole |
| a-vocat | ê-tre | l'é-légance |

12. A compound word consisting of two indivisible elements separated by a hyphen are divided on that hyphen only.

| | | |
|----------|-----------|--------------|
| oui-dire | outre-mer | morte-saison |
|----------|-----------|--------------|

13. The grave accent is used in French over the vowels *à* and *è*; the acute accent is placed over the vowel *é*; the circumflex accent goes over the vowels *â*, *ê*, *î*, *ô* and *û*; the cedilla goes under the *f*; and the dieresis is placed over the *ï* and *ü*.

CHAPTER XIII

Elements of Typography

FAMILIARITY with a few of the fundamentals of typographic practice is essential to proofreaders, copy-preparers, production men and any others who handle printed matter, and who are in contact with printers, publishers, and advertising agencies.

Six Laws of Typography

Generally speaking, there are six laws of typography that are the foundation stones of good printing. These laws are: (1) *Shape Harmony*, (2) *Tone Harmony*, (3) *Proper Spacing*, (4) *Proportion*, (5) *Balance*, and (6) *Appropriateness of Ornaments and Borders*.

SHAPE HARMONY. *Shape Harmony* may be defined as type with a shape that conforms to the contour of the page dimensions. This point is of special importance when the page is narrow and deep, or wide and short. A narrow page naturally takes a condensed type; a page of average width takes a type that is neither narrow nor wide; while a wide page would take a type that is somewhat expanded. Unless an unusual typographic effect is desired, a condensed type should never be used on a page that is wide and short. In its application to normal printing practice, failure to take these established facts into consideration may result in a page that is typographically unsymmetrical. It should be understood, though, that this conclusion does not apply to typography designed by typographers who have broken away from established rules and practices, in order to create distinctive or dramatic effects. Neither are these typographic fundamentals applicable to certain forms of newspaper advertising.

TONE HARMONY. *Tone Harmony* may be defined as the coordination of border, type, cuts and ornaments to harmonize as one shade or weight. For instance, it would be incongruous to use a double-hairline border as a frame for type set in *Eden Bold*. As will be noted on opposite page, tone harmony or the proper weight is achieved by using a two-point rule border to harmonize with *Eden Bold*. See *Examples 1 and 2* for contrasting illustrations.

A

Proofreader's Educational Requirements



MENTOR PRESS
New York

Example 1

A

Proofreader's Educational Requirements



MENTOR PRESS
New York

Example 2

The tones or weights of type are usually *light gray*, *dark gray*, *black*, and *dense black*. See *Examples 3 to 6*.

A New Way to Live!

Light-gray tone

Example 3

ROOMS AND BOARD

Dark-gray tone

Example 4

OUR PART

Black tone

Example 5

ALLIGATOR

Dense-black tone

Example 6

When the foregoing tones are used indiscriminately, the result is a lack of harmony that is distracting and displeasing. One should never use a dark-gray initial with a black-toned type. Conversely, it is incorrect to use a dense black-toned initial with a gray-toned text, except in advertising literature, where dynamic or dramatic effects are created in the layout.

The tone or weight of a cut should be in harmony with the accompanying type. When cuts are combined with hand-lettering, the display type used in the same job should be set in a tone that harmonizes with the lettering on the cut. Modern typography demands that display type be set in one family of type faces, if possible. If, however, the faces are mixed, an effort should be made to preserve the correct tone.

PROPER SPACING. *Proper Spacing* is the grouping of words and lines in such a way that they will conform to the laws of correct typographic symmetry. The spacing of words may consist of two serious defects: abnormally thin spacing, and excessively wide spacing. In the first instance, the words are jammed together so closely that readability is seriously impaired. In the second instance, the wide spacing of the words may result in a *river of white* (see *Example 7*), which is a serious spacing defect.

By DISPLAY — GIFTED LADY

1st dam, Gifted Lady..... by imp. Bright Knight

Gifted Lady, foaled 1932, won eight races at two and three and is a daughter of imp. Bright Knight, winner North Derby, Moulton, Bos-cawen, Gratwicke, March Stakes, beaten a head in 2000 Guineas, etc. and sire of Gallant Knight (Laconia Derby, Fairmount Derby, Breeders' Futurity, Dixie, Peabody Memorial, Grainger Memorial, Brown Hotel Handicap, 6½ furlongs in 1:15-1-5—new American record, second in Kentucky Derby, American Derby, Classic, etc. and \$134,229), Her Grace, Knight's Call, Royal Blunder, Fair Knightess, Accolade, Purple Knight, Bright Haven, Big Ed, etc. Sire of dams of Victory Morn (winner Richard Johnson, Old Colony Stakes, Eastern Shore Handicap, etc.), Joy Boy (winner Tanforan Cup, Bay Meadows Armistice, March-bank Handicaps, etc.), Schoolmom, etc. This is her third foal.

Note *river of white* running through center of text

Example 7

The prime objectives of a properly spaced page are (1) ease of reading and (2) typographic symmetry. The ideal standard of spacing in a page, say, of 12 point leaded is a three-to-the-em space between words and an en quad after colons, exclamation-marks and interrogation-marks. However, there is a growing tendency among some typographers to use the 4-em space between words instead of the 3-em. Where the adjustment of the line to the proper length makes it necessary to increase or decrease the standard space, these same general proportions should be maintained. Where the words on the page are so arranged that correct spacing is difficult, if not impossible, the lines should be slightly edited. "Corrective Spacing" is a term that may be applied to a line of capital letters that requires this kind of treatment. When a cap line is spaced with discrimination, its readability may be improved considerably. Lower-case letters, with rare exceptions, should not be letterspaced.

PROPORTION. *Proportion*, particularly in book printing, pertains to the position of the type page horizontally and vertically. In determining the horizontal position of the type page, the two facing pages should be considered as a unit. The marginal proportions generally considered as typographically acceptable may be achieved when the three vertical margins of the open book — left, center and right — appear to be of equal width. In considering this factor of marginal proportions, some allowance should be made for binding and the curve in the back of the book, which varies according to the book's thickness. The vertical position of the type page should — theoretically at least — be such that the type is centered on a diagonal, drawn across the paper page from the inner top to the outer bottom corner. With the vertical position established, the most pleasing effect can then be obtained by adjusting the margins slightly to conform with the size of the book.

BALANCE. *Balance* is the result obtained when lines are grouped in accord with typographic principles and literary concepts. For instance, in the composition of a title-page, it is not enough that the lines be grouped typographically. The words also must be grouped so that the basic idea may be conveyed accurately. Note the following *Examples 8 and 9*.

PROPORTIONS AND MARGINS IN THE LAYOUT

Example 8

PROPORTIONS AND MARGINS IN THE LAYOUT

Example 9

In *Example 8*, the basic idea is ruined by failing to group the words so that the principal phrase, *Proportions and Margins*, would be emphasized. In *Example 9*, the words are grouped correctly, thus achieving both clarity of thought and typographic balance.

Balance is also related to the proper placing of cuts. When two or more medium-sized cuts appear on each of opposite pages, they should generally be stepped off on each page from the upper left to the lower right on the *verso* (left-hand) page, and from the upper right to the lower left on the *recto* (right-hand) page. Below the bottom cuts a few lines of type should be placed to preserve the symmetry and balance of the page. Type should never be jammed close to cuts, and the space on each side of them should be open and equalized. Captions should, normally, be the width of the cuts, except in cases where the cuts are narrow.

APPROPRIATENESS OF ORNAMENTS AND BORDERS.

Appropriateness of Ornaments and Borders is of such importance that it is constantly a subject of discussion and experimentation. In recent years many distinctive and beautiful borders and ornaments have been created by outstanding typographic designers. A border or an ornament should complement the type matter directly or indirectly. A simple example of this point is a border of holly around a Christmas announcement, or a symbol of an open book in a publisher's advertisement. Borders should never be grotesque or unharmonious. Beautiful and striking effects are produced by properly combining ordinary rule borders. They should not, however, be jammed close to the type, which should be set off from the borders by a sufficient amount of white space. Another point of importance is that the display lines should blend with the borders both in tone and in shape.

Display Type Correctly Underscored

When display lines are underscored correctly, the objective of proper emphasis is accomplished with clarity and typographic harmony. The following comparative illustrations should be observed with care as they exemplify correctly the principles of underscoring.

Underscore

Example 10

In *Example 10*, the reader will observe a hairline rule under the word *underscore*. It may be seen here that the weight or tone of the rule is too light for that of the type.

Underscore

Example 11

In *Example 11*, the four-point solid rule is too heavy in tone or weight for that of the type.

Underscore

Example 12

The rule, as shown in *Example 12*, harmonizes correctly in tone with that of the type. As may be observed, however, there still is a serious imperfection; that is, the rule is too far away from the type.

Underscore

Example 13

In *Example 13*, the rule harmonizes with the type both in tone and in spacing. Sometimes it is necessary to cut the shoulders of the letters in order to achieve the effect of correct spacing.

HOW

Example 14

In *Example 14*, there are two defects: the rule is too far away from the type, and it is too long, projecting too far to the left and right of the letters.

HOW

Example 15

The proper effect has now been attained in *Example 15*. The spacing between the rule and the type is correct and the length of the rule aligns with the letters.

Initial Letters

An initial letter enhances the beauty of a printed page and often is in harmony with the motif of the book or chapter. An initial should conform to the shape of the page; that is, slender when the page is narrow, and expanded when the page is wide. Its tone should be in harmony with the type to which it is juxtaposed, and its size should not overshadow the reading-matter.

Modern typography sanctions the dropping of opening quotes preceding an initial where the first line is a quotation. However, it is of interest to note that many typographers — particularly Frederic Nelson Phillips — place small-sized opening quotes out in the margin, preceding the initial, in order that the readability and unity of the quotation may not be impaired.

Where a stand-up or stick-up initial is used with one line of text, the alignment should be at the *bottom* of the initial. When the initial is a *T*, *V*, *W*, or *Y*, the open space at the right-hand bottom should be notched so that the small letters following the initial may connect with it properly. In *Example 16*, following, the *wrong* and *right* treatment of a stand-up initial is illustrated.



Example 16

With open initials, such as *T*, *V*, *W*, *Y*, etc., the second, third or more lines should run even with the first line and should not be indented. See *Example 17*.



Example 17

With vertical initials, the second and succeeding lines should be slightly indented in order to achieve the correct spacing effect. See *Example 18*.



Example 18

ELEMENTS OF TYPOGRAPHY

As a general rule, it is necessary to notch the initials *A* and *L* so that the caps following the initial may be brought in to their proper position. See *Example 19*.



Example 19

Initials with two or more adjoining lines should be aligned at the top and bottom. In the following illustration (*Example 20*), the correct typographical treatment is shown. (Evening up the initial at the bottom is accomplished by changing the caps following the initial to small caps and dropping the initial to line up. When using this initial and it is found impossible to obtain correct line-up [both top and bottom] in the caps, this effect may be achieved with caps one size smaller or small caps.)



Example 20

(The foregoing section on initials [pages 556 and 557] was taken from Frederic Nelson Phillips's type specimen book *Type Faces*. This author is grateful to Mr. Phillips for the privilege of using this section, which is authoritative as well as informative.)

Cursive and Swash Letters

Cursive letters exemplify a running, flowing character. They are somewhat ornamental and conform to the style of handwriting, in contrast with the individual letters of regular type design. *Example 21* shows a line of *Mayfair Cursive*.

When, in the course of human events,

Example 21

A swash letter is an italic capital, having a top or bottom flourish, which may be on the left or on the right of the letter. The purpose of swash letters is to create an artistic effect by means of embellishment. *Example 22* illustrates the use of swash letters. *Example 23* shows the swash letters of *Caslon Italic*.

Beauty
Adorned
Marian Beauty
Shoppe

Example 22

A D E F
K L N
P R S
V G E

Example 23

Capitals Alongside Initials Correctly Placed

It is typographically wrong to place less than two capital letters alongside an initial. When the first word contains less than three letters, that word and the next one or two words should be in caps. See *Examples 24* and *25* for correct usage.

Wrong — **I**N the effort to
bring about the work

Example 24

Right — **I**N THE effort to
bring about the work

Example 25

Where a name begins a chapter, it is incorrect to capitalize only part of the name alongside the initial. Wrong and right usage is shown in *Examples 26* and *27*.

Wrong — **J**OHN Purroy Mitchel,
former mayor of New

Example 26

Right — **J**OHN PURROY MITCHEL,
former mayor of New York,

Example 27

Typographic Niceties

Ellipsis.— Where a number of words have been purposely omitted from the body of a long sentence, the omission or *ellipsis* is indicated by three periods or three asterisks (stars) spaced equal distances apart, usually an en space. Where the last portion of a long sentence or long paragraph has been eliminated, the deletion is shown by three periods or three asterisks placed after the regular period and spaced one en apart. (*Note*: The periods or asterisks should always be set in the same tone or weight as the body type.)

ELEMENTS OF TYPOGRAPHY

Leaders or Rules.— In commercial printing, such as application-blanks, receipts, contracts, etc., the leaders or rules should be of the same tone as the type, and they should align with the letters.

Roman Numerals.— Roman numerals do not take a period at the end of a centered head. In a contents-page, the period is placed after a Roman numeral when it is followed by a chapter-title.

En Dash Between Dates.— When two dates adjoin each other (1940-44), it is typographically incorrect to use a hyphen between them because, then, the figures are too crowded together. An en dash should be used instead of a hyphen.

Unsightly Divisions.— A hyphenated compound word should never be broken on the first syllable of the second element because it is unsightly typography. Note below this kind of division and its improvement.

| <i>Wrong</i> | <i>Right</i> |
|---------------------------|--------------------------|
| good-tem-
pered person | good-
tempered person |

In the same category of *unsightly divisions* is the dividing of proper names. A proper name should never be divided unless circumstances make this type of division unavoidable. Neither should prefixes, such as *Mc*, *Mac*, *M'*, *d'*, etc., be divided at the end of a line. See following illustrations.

| <i>Wrong</i> | <i>Right</i> |
|-----------------------|---------------------|
| Paul An-
derson | Paul
Anderson |
| Mr. J. Mc-
Adams | Mr.
J. McAdams |
| Colonel d'-
Angelo | Colonel
d'Angelo |

Periods and Commas with Quotes.— From the standpoint of correct typography, periods and commas should always precede the end quote-marks, regardless of whether they are double- or single-quotation marks. The reason for this practice is to prevent the abnormally wide space between the serif of the letter and period or comma, which would be the case if the end-quotes were placed before them. Correct usage is illustrated in the following examples.

| <i>Wrong</i> | <i>Right</i> |
|-----------------------------|-----------------------------|
| He recited "The Raven". | He recited "The Raven." |
| "I saw the play 'Flotsam'." | "I saw the play 'Flotsam.'" |

Italics with Figures.—There are two schools of thought on the subject of using italics with roman figures. One school believes that the use of italics with roman figures is typographically incorrect and should be avoided if possible. The second holds (1) that the original italic fonts never had italic figures, and (2) that many of the outstanding presses use roman figures with italic type as a definite policy because of their (supposed) increased legibility.

This writer's opinion on the use of roman figures with italics is in accord with those authorities who believe that the mixture is incorrect, and that their use is based largely on expediency. In connection with this opinion, the following observation by B. W. Radcliffe, Director of Typography of the Intertype Corporation, may lend some weight:

"I think your [Lasky's] statement [that the use of roman figures with italics is improper] is correct, regardless of the fact that, for convenience, roman figures are frequently used with italic words."

| <i>Wrong</i> | <i>Right</i> |
|-------------------------|-------------------------|
| <i>The War of 1870</i> | <i>The War of 1870</i> |
| <i>VOLUME 104</i> | <i>VOLUME 104</i> |
| <i>January 22, 1941</i> | <i>January 22, 1941</i> |

A Syllable or a Short Word as a "Hangover" at the End of a Page.—A well-balanced page should not end with a short word or part of a word as a *hangover*, especially when it is a short syllable. When this happens, it is advisable to edit the preceding line in order to get rid of the *hangover*. Note in the following illustrations how this has been accomplished. At the top, the *hangover* appears at the end of the page. Underneath is shown how it was eliminated by changing *said* or *knew* to *could say*.

Wrong—

nothing he *said* or *knew* would have seemed incongruous.

Right—

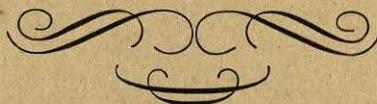
nothing he *could say* would have seemed incongruous.

The "First" Line of a Paragraph Ending a Page or the "Last" Line of a Paragraph Beginning a Page.—A properly made-up page should not end with the *first* line of a paragraph. In such a case it is better to transfer the bottom line to the top of the next page. When the *last* line of a para-

graph begins a page, one of two things should be done: (1) bring over one or more lines from the preceding page to the top of the following page, or (2) take the last line of the paragraph from the top of the page and bring it back to the bottom of the previous page.

The Use of Ditto-Marks.—Generally, the use of ditto-marks ("") is not considered good typographic practice. They are utilized in some kinds of commercial printing where economical use of space is essential. Theodore Low De Vinne, in his classic, *The Practice of Typography: Correct Composition*,¹ wrote the following on the use of ditto-marks:

The only new point or sign that is really needed (and that could not be misused) is a sign or mark for *ditto* in the catalog matter of job-printers. The inverted commas serve the purpose badly; they are out of true line and mislead or annoy the eye when they appear in solid composition between words, leaders or figures.



¹ *Op. cit.*, p. 289.

CHAPTER XIV

Differences Between British and American Spelling

UNDER CERTAIN CONDITIONS, familiarity with the differences between British and American spelling is essential to proofreaders and copy-preparers. These conditions arise, for example, when books printed in the United States are scheduled for distribution in Great Britain, where the reading public always demands adherence to the traditional English spelling. In addition, many American authors prefer British spelling and demand that it appear in their books.

While it is true that certain words that were once exclusively British are now spelled uniformly in both Great Britain and the United States, there still are various classifications of words that can be listed as typically British. These classifications are:

1. The doubled consonant preceding the Anglo-Saxon suffixes, such as *ll*, *ss*, and *tt*. Such words are *barrelled*, *benefitted*, *biassed*, *sulphuretted*, etc.
2. The *re* for *er* in words of French origin, such as *accoutre*, *calibre*, *centre*, etc.
3. The retention of the *e*, such as *axe*, *adze*, etc.
4. The *e* instead of the *i* at the beginning of a word, such as *encase*, *enclose*, *endorse*, etc.
5. The termination *xion* instead of *tion*, where *c* precedes *t*, such as *connexion*, *deflexion*, *inflexion*, etc.
6. The insertion of the *u* between *o* and *r*, such as *behaviour*, *candour*, *demeanour*, etc.
7. The use of the *e* following *dg* with the suffix *ment*, such as *acknowledgement*, *judgement*, *lodgement*, etc.
8. The retention of *ae* and *oe*, instead of only *e*, in words, such as *anaemia*, *diarrhoea*, *foetal*, *faeces*, *mediaeval*, etc.

DIFFERENCES BETWEEN BRITISH AND AMERICAN SPELLING

9. The addition of *me* to the suffix, as *centigramme*, *kilogramme*, *programme*, etc.
10. The use of *c* instead of *s*, such as *defence*, *offence*, *pretence*, etc.
11. Only one *l* in certain words, such as *dulness*, *enrol*, *instil*, etc.
12. The *double p* instead of *single p*, as *kidnapping*, *worshipper*, etc.

A careful study of the following list of words will disclose many more differences between British and American spelling not indicated in the foregoing examples.

| <i>American</i> | <i>British</i> | <i>American</i> | <i>British</i> |
|--------------------|-------------------|---|--|
| abridgment | abridgement | bicolored | bicoloured |
| accouter | accoutre | bombazine | bombasine |
| accouterment | accoutrement | bourn | bourne |
| acknowledgment | acknowledgement | Brahman (<i>Hindu priestly caste</i>) | brahmin |
| adjudgment | adjudgement | brocatel | brocatelle |
| airdrome | aerodrome | bus, <i>pl.</i> busses | bus, <i>pl.</i> buses |
| airplane | aeroplane | caldron | cauldron |
| alignment | alinement* | caliber | calibre |
| aluminum | aluminium | canceled | cancelled |
| amphitheater | amphitheatre | canceling | canceling |
| analyze | analyse† | candor | candour |
| anemia | anaemia | carburetor | carburettor |
| anemic | anaemic | caviled | cavilled |
| anesthetic | anaesthetic | caviler | caviller |
| anesthetize | anaesthetize | caviling | cavilling |
| apothegm | apophthegm | center | centre |
| appall | appal | centigram | centigramme |
| appareled | apparelled | centiliter | centilitre |
| arbor | arbour | centimeter | centimetre |
| ardor | ardour | channeled | channelled |
| armor | armour | channeling | channelling |
| armorier | armourer | chantey (<i>pl.</i> ,
<i>chanteys</i>) | chanty (<i>pl.</i> ,
<i>chanties</i>) |
| armory | armoury | check (draft on
bank) | cheque |
| asafetida | asafoetida | checkered | chequered |
| ax | axe | chiseled | chiselled |
| aye (<i>yes</i>) | ay (<i>yes</i>) | chiseling | chiselling |
| barreled | barrelled | cion (<i>shoot of plant</i>) | scion |
| barreling | barrelling | clamor | clamour |
| bastille | bastile | clue | clew |
| behavior | behaviour | color | colour |
| behoove | behave | colorable | colourable |
| belabor | belabour | | |
| beveled | bevelled | | |
| beveling | bevelling | | |
| biased | biassed | | |

*Preferred by Oxford University Press.

†The form *analyze*, with the *z*, is now also widely used in England.

PROOFREADING AND COPY-PREPARATION

| American | British | American | British |
|--|---|--------------|---|
| coloring | colouring | driveling | drivelling |
| colorist | colourist | dryly | drily |
| colorless | colourless | dueled | duelled |
| connection | connexion | dueler | dueller |
| cooky | cookie | dueling | duelling |
| corbeled | corbelled | duelist | duellist |
| corbeling | corbelling | dullness | dulness |
| councilor | councillor | dumfound | dumbfound |
| counseled | counselled | | |
| counseling | counselling | emboweled | embowelled |
| counselor | counsellor | emboweling | embowelling |
| cozy | cosy | enameled | enamelled |
| crawfish* | crayfish | enameeler | enameller |
| crenelate | crenелate | enameling | enamelling |
| crenelation | crenellation | enamor | enamour |
| cudged | cudgelled | encyclopedia | encyclopaedia |
| cudgeling | cudgelling | endeavor | endeavour |
| cyclopedia | cyclopaedia | enroll | enrol |
| decolor | decolour | enrollment | enrolment |
| decolorize | decoulorize | enthral | enthral |
| defense | defence | enthrallment | enthralment |
| deflection | deflexion | equaled | equalled |
| demeanor | demeanour | equaling | equalling |
| dependent (<i>adj.</i>
and <i>noun</i>) | dependant (<i>adj.</i>
and <i>noun</i>) | fagot | faggot |
| dexterous | dextrous (<i>but</i>
<i>dexterously</i>) | favor | favour |
| dialed | dialled | favorable | favourable |
| dialer | dialler | favorite | favourite |
| dialing | dialling | favoritism | favouritism |
| diarrhea | diarrhoea | fecal | faecal |
| diarrheal | diarrhoal | feces | faeces |
| diarrheic | diarrhoic | fervor | fervour |
| dickey | dicky | fetal | foetal |
| discolor | discolour | fetus | foetus |
| disconnection | disconnexion | fiber | fibre |
| disenamor | disenamour | flavor | flavour |
| disfavor | disfavour | flavoring | flavouring (<i>but</i>
<i>flavorous</i>) |
| disheveled | dishevelled | fledgling | fledgeling |
| dishonor | dishonour | flier | flyer |
| distill | distil (<i>but</i>
<i>distiller</i>) | forbade | forbad |
| dolor | dolour (<i>but</i>
<i>dolorous</i>) | fulfill | fulfil |
| draft (<i>all</i>
<i>senses</i>) | draught | fulfillment | fulfilment |
| driveed | drivelled | gamboled | gambolled |
| | | gamboling | gambolling |
| | | garrote | garotte |

*The form *crayfish* is preferred by some American zoologists.

DIFFERENCES BETWEEN BRITISH AND AMERICAN SPELLING

| American | British | American | British |
|--------------|---------------|-------------------------|-------------------------|
| gasoline | gasolene | jeweling | jewelling |
| ghat | ghaut | jewelry | jewellery |
| glycerin | glycerine | judgment | judgement |
| good-by | good-bye | | |
| gram | gramme | kenneled | kennelled |
| gray | grey | kenneling | kennelling |
| Grecism | Graecism | kidnaped | kidnapped |
| Greco-Roman | Graeco-Roman | kidnaper | kidnapper |
| groveled | grovelled | kidnaping | kidnapping |
| groveler | groveller | kilogram | kilogramme |
| groveling | grovelling | kiloliter | kilolitre |
| gypsy | gipsy | kilometer | kilometre |
| hallelujah | alleluia | 'kopeck | copeck |
| handseled | hanselled | kumiss | koumiss |
| harbor | harbour | labeled | labelled |
| harborage | harbourage | labeler | labeller |
| harborer | harbourer | labeling | labelling |
| harborless | harbourless | labor | labour |
| hemal | haemal | labored | laboured |
| hematin | haematin | laborer | labourer |
| hemoglobin | haemoglobin | laborsome | laboursome |
| hemorrhage | haemorrhage | laureled | laurelléd |
| hemorrhoid | haemorrhoid | laureling | laurelling |
| homeopath | homoeopath | leucorrhea | leucorrhœa |
| homeopathist | homoeopathist | leveled | levelled |
| homeopathy | homoeopathy | leveler | leveller |
| honor | honour | leveling | levelling |
| honorable | honourable | libelant | libellant |
| hospitaler | hospitaller | libeled | libelled |
| humor | humour | libeler | libeller |
| hyperemia | hyperæmia | libeling | libelling |
| idyl | idyll | libelous | libellous |
| impaneled | impanelled | license (<i>noun</i>) | licence (<i>noun</i>) |
| impaneling | impanelling | licorice | liquorice |
| imperiled | imperilled | ligan | lagan |
| imperiling | imperilling | liter | litre |
| incase | encase | luster | lustre |
| inclose | enclose | maneuver | manoeuvre |
| indorse | endorse | marshaled | marshalled |
| inflection | infexion | marshaling | marshalling |
| installment | instalment | marveled | marvelled |
| instill | instil | marveling | marvelling |
| jail | gaol,* jail | marvelous | marvellous |
| jeweled | jewelled | mauger | maugre |
| jeweler | jeweller | meager | meagre |
| | | medalist | medallist |

*The form *gaol* is in official English use; in literary works, both forms are used.

PROOFREADING AND COPY-PREPARED

| American | British | American | British |
|---------------------------|---|--------------|---------------|
| medieval | mediaeval | parlor | parlour |
| medievalize | mediaevalize | peddler | pedlar |
| metaled | metalled | penciled | pencilled |
| metaling | metalling | penciling | pencilling |
| metalize | metallize | periled | perilled |
| meter | metre | perilng | perilling |
| miter | mitre | phosphoreted | phosphuretted |
| modeled | modelled | pickaninny | piccaninny |
| modeler | modeller | pickax | pickaxe |
| modeling | modelling | plow | plough |
| mold | mould | poleax | poleaxe |
| molt | moult | pommeld | pommelled |
| mustache | moustache | pommeling | pommelling |
| naught (<i>cipher</i>) | nought | praam | pram |
| neighbor | neighbour | practice | practise |
| neighborhood | neighbourhood | pretense | pretence |
| nephelite | nepheline | program | programme |
| nilgai | nylgau | quarreled | quarrelled |
| niter | nitre | quarreling | quarrelling |
| nitroglycerin | nitroglycerine | quartet | quartette |
| nonplused | nonplussed | rancor | rancour |
| nought (<i>nothing</i>) | naught | raveled | ravelled |
| ocher | ochre | raveler | raveller |
| ocherous | ochreous | raveling | ravelling |
| odor | odour | reconnoiter | reconnoitre |
| odorless | odourless (<i>but</i>
<i>odoriferous,</i>
<i>odororous</i>) | reflection | reflexion |
| offense | offence | remold | remould |
| omber | ombre | reveled | revelled |
| omelet | omelette | reveling | revelling |
| orangutan | orang-outang | rigor | rigour |
| orthopedic | orthopaedic | rivaled | rivalled |
| orthopedist | orthopaedist | rivaling | rivalling |
| orthopedy | orthopaedy | roweled | rowelled |
| ought (<i>anything</i>) | aught | roweling | rowelling |
| pajamas | pyjamas | ruble | rouble |
| paleography | palaeography | rumor | rumour |
| paleolithic | palaeolithic | saber | sabre |
| paleontography | palaeontography | saltier | saltire |
| paleontology | palaeontology | saltpeter | saltpetre |
| paneled | panelled | sanded | sandalled |
| paneling | panelling | sanding | sandalling |
| paralyze | paralyse | saponin | saponine |
| parceled | parcelled | sarcenet | sarsenet |
| parceling | parcelling | savior | saviour |
| | | savor | savour |
| | | savory | savoury |
| | | scepter | sceptre |
| | | sceptered | sceptred |

DIFFERENCES BETWEEN BRITISH AND AMERICAN SPELLING

| <i>American</i> | <i>British</i> | <i>American</i> | <i>British</i> |
|-----------------|----------------|-----------------|----------------------------------|
| sentined | sentinelled | timbreling | timbrelling |
| sentining | sentinelling | tinseled | tinselled |
| sepulcher | sepulchre | tinseling | tinselling |
| sextet | sexette | tire | tyre |
| Shakespearean | Shakespearian | toweling | towelling |
| shastra | shaster | trammelled | trammelled |
| shellapple | sheldapple | trammeling | trammelling |
| shoveled | shovelled | tranquilize | tranquillize |
| shoveler | shoveller | traveled | travelled |
| shoveling | shovelling | traveler | traveller |
| show | show, shew* | traveling | travelling |
| shrived | shrivelled | tricolor | tricolour |
| signaled | signalled | troweled | trowelled |
| signaler | signaller | troweling | trowelling |
| signaling | signalling | tumor | tumour |
| sirup | syrup | tunneled | tunnelled |
| skeptic | sceptic | tunneling | tunnelling |
| skeptical | sceptical | twibil | twibill |
| skillful | skilful | tyro | tiro |
| smolder | smoulder | | |
| sniveled | snivelled | unappareled | unapparelled |
| sniveler | sniveller | unbiased | unbiased |
| sniveling | snivelling | unraveled | unravelled |
| somber | sombre | unraveling | unravelling |
| somberly | sombrelly | uremia | uraemia |
| somberness | sombreness | | |
| spanceled | spancelled | valor | valour |
| spanceling | spancelling | vapor | vapour |
| specter | spectre | vaporish | vapourish (<i>but</i> vaporous) |
| spicknel | spignel | | |
| splendor | splendour | veranda | verandah |
| squirarchy | squirearchy | victualer | victualler |
| stanch | staunch | vigor | vigour (<i>but</i> vigorous) |
| stenciled | stencilled | vise | vice |
| stenciler | stenciller | voweled | vowelled (<i>but</i> vowelize) |
| stenciling | stencilling | | |
| story | storey | | |
| succor | succour | | |
| sulphureted | sulphuretted | wagon | waggon |
| sulphureting | sulphuretting | whimsey | whimsy |
| sylvan | silvan | willful | wilful |
| | | woolen | woollen |
| tasseled | tasselled | worshiped | worshipped |
| tasseling | tasselling | worshipping | worshipping |
| theater | theatre | | |
| thralldom | thraldom | | |
| timbreled | timbrelled | zaffer | zaffre |

*Used by some English writers (e.g., G. B. Shaw) as a verb, but never as a noun.
The form *show* is preferred.

CHAPTER XV

Abbreviations, Contractions and Foreign Phrases

ABBREVIATION may be defined as the shortening of a word so that a part of it represents the entire word. Examples of such abbreviations are *adv.* (*adverb*), *anon.* (*anonymous*), *bal.* (*balance*), *cap.* (*capital*), *long.* (*longitude*), *pref.* (*preface*), etc.

A contraction is the shortening of a word by omitting one or more medial (neither the beginning nor end letter) letters or syllables. Such contractions are *p'c'tge* (*percentage*), *sec'y* (*secretary*), *Sam'l* (*Samuel*).

The last letter of an abbreviation is, with a few exceptions noted below, followed by a period. A contraction, however, is never followed by a period when the apostrophe is used to indicate the omitted letters. When the apostrophe is not used, it is permissible to place a period after the last letter of the contraction, as: *mfg.* (*manufacturing*), *dept.* (*department*), and *govt.* (*government*).

There are, however, certain forms of contractions where the period would be incorrect. Among these are *can't* (*cannot*), *isn't* (*is not*), *it's* (*it is*), *I've* (*I have*), *you'll* (*you will*), and *wasn't* (*was not*).

As stated above, there are many so-called abbreviations which, because of the peculiarity of their construction, do not take a period at the end. Among these "abbreviations" are *22d* (*twenty-second*), *10th* (*tenth*), *4to* (*quarto*), *12mo* (*duodecimo*), *S O S* (*wireless distress signal*), *WOR*, *WABC*, *WEAF* (*names of radio broadcasting stations*), and the like.

In book-work, and in the better kinds of advertising literature, abbreviations in the text are used sparingly. Under average circumstances, the full word or phrase should be used for the sake of clarity.

However, the use of abbreviations and contractions has become a fixed and necessary part of American printing and publishing procedure, which fact is attested to by the comprehensive lists of these terms in the various dictionaries.

The following suggestions in regard to abbreviations and contractions are based on the prevailing practices of standard works of reference.

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

1. Do not use abbreviations in reading-matter.

Wrong: The cost of *mfg.* the coats has increased.

Right: The cost of *manufacturing* the coats has increased.

2. With the exception of dialog and quoted matter, the contractions *I'd*, *be'd*, *isn't*, etc., should be avoided.

Wrong: It *shouldn't* be done in this manner.

Right: It *should not* be done in this manner.

3. It is incorrect to separate the letters of an abbreviation, representing a title, at the end of a line.

Wrong: The firm's accountant is Herbert H. Levess, C.P.A., a tax specialist.

Right: The firm's accountant is Herbert H. Levess, C.P.A., a tax specialist.

4. Except in library indexing, and other special styles where space is at a premium, the days of the week should not be abbreviated.

Wrong: The contract was signed on *Fri.*, Oct. 4, 1941.

Right: The contract was signed on *Friday*, Oct. 4, 1941.

5. The abbreviations *A.M.* (*ante meridiem*), *P.M.* (*post meridiem*), *B.C.* (*Before Christ*), and *A.D.* (*Anno Domini* or *After Christ*) should be set in small caps, no space between the letters.

Wrong: The meeting will adjourn at 10 P. M.

Right: The meeting will adjourn at 10 P.M.

6. The period should not be used after roman numerals when they are affixed to a name.

Wrong: Henry VIII. William Smith III.

Right: Henry VIII William Smith III

7. As a general rule, abbreviations of educational titles, such as *B.A.*, *P.D.*, *LL.D.*, *Pb.D.*, take no space between the letters.

Wrong: Professor Elliot H. Polinger, Ph. D.

Right: Professor Elliot H. Polinger, Ph.D.

8. *Esq.* (*Esquire*), *Jr.* (*Junior*), or *Sr.* (*Senior*) when following a name should be in the same size of type and should be preceded by a comma.

Wrong: HARRY HOPKINS Sr. STANLEY FREEDMAN Jr.

Right: HARRY HOPKINS, SR. STANLEY FREEDMAN, JR.

9. Christian or given names should not be abbreviated unless the abbreviation is a person's definite preference.

Wrong: Major Wm. H. Kincaid.

Right: Major William H. Kincaid.

10. The abbreviation *pp.* (*pages*) may be used correctly in footnotes and in bibliographies, but never in the main text.

Wrong (main text): See *pp.* 206 to 245 for further data.

Right (main text): See *pages* 206 to 245 for further data.

The following abbreviations and contractions, together with their meanings, comprise a list that is modern and representative, as well as authoritative.

| | | |
|--|--|--|
| A, argon (<i>Chem.</i>). | A.C., Air Corps; Ambulance Corps; Army Corps. | ad loc., <i>ad locum</i> (to, or at, the place). |
| a., ampere; ana (<i>Chem.</i>); artillery. | A.C., alternating current. | Adm., Admiralty. |
| a, asymmetrical (<i>Chem.</i>). | ac, alicyclic (<i>Chem.</i>). | adm., administrator. |
| A.A., antiaircraft. | a/c, account current
<i>(Bookkeeping).</i> | admix., administratrix. |
| AAA, Agricultural Adjustment Administration. | acad., academy, academic. | ads., advertisements. |
| AAA, Amalgama (<i>Chem.</i>). | acc., acceptance; accepted. | adv., adverb; advertisement. |
| A.A.A., Amateur Athletic Association; American Automobile Association. | acct., account. | Ad val., <i>ad valorem</i> (according to value). |
| A.A.L., American Academy of Arts and Letters. | A.C.L.S., American Council of Learned Societies. | Adv.-Gen., Advocate-General. |
| A.A.S., American Association for the Advancement of Science. | A.C.S., American Chemical Society; American College of Surgeons. | A.E.F., American Expeditionary Force. |
| A.A.E., American Association of Engineers. | A/cs Pay., accounts payable. | A.F., Admiral of the Fleet; audio frequency. |
| A.P.S.S., American Academy of Political and Social Science. | A/cs Rec., accounts receivable. | A. & F. & A. M., Ancient Free and Accepted Masons. |
| A.A.U., Amateur Athletic Union. | ad, aldebaranium (<i>Chem.</i>). | A. & F. B. S., American and Foreign Bible Society. |
| Ab, alabamine (<i>Chem.</i>). | ad or ad., advertisement. | aff., affirmative. |
| A.B., Bachelor of Arts. | a.d., after date; <i>ante diem</i> (before the day). | aft., affidavit. |
| abbr., abbreviation. | A.D., Anno Domini (after Christ). | A. F. of L., American Federation of Labor. |
| A.B.F.M., American Board of Foreign Missions. | A.D.A., American Dental Association. | A.-G., Accountant-General. |
| ab init., <i>ab initio</i> (from the beginning). | A.-D.-C., Aide-de-Camp. | agric., agriculture. |
| abl., ablative. | ad inf., <i>ad infinitum</i> (to infinity). | agt., against; agent; agreement. |
| abr., abridgment. | ad int., <i>ad interim</i> (in the meantime). | a.-h., ampere-hour. |
| abs., absolute (temperature); abstract. | adj., adjective. | A.H.C., Army Hospital Corps. |
| A.B.S., American Bible Society. | Adjt., Adjutant. | a.h.l., <i>ad hunc locum</i> (at this place). |
| Ac, acetyl (<i>Chem.</i>); actinium (<i>Chem.</i>). | Adjt.-Gen., Adjutant-General. | A.I., American Institute. |
| | ad lib., <i>ad libitum</i> (at one's pleasure). | A.I.A., American Institute of Architects. |

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

| | | |
|---|---|--|
| A.I.C., American Institute of Chemists. | anal., analogous; analysis. | Aq., aqua. |
| A.I.C.E., American Institute of Chemical Engineers. | anat., anatomical. | A.Q., achievement quotient (<i>Pedagogy</i>). |
| A.I.E.E., American Institute of Electrical Engineers. | ang., angular (<i>Chem.</i>). | Ar., argon (<i>Chem.</i>). |
| A.I.M.E., American Institute of Mining and Metallurgical Engineers. | anon., anonymous. | A.R., Army Regulation. |
| Al, aluminum, or
aluminium (<i>Chem.</i>). | ans., answer; answered. | A/R, all risks (<i>Marine Ins.</i>). |
| Ala., Alabama. | ant., antiquities; antonym. | A.R.A., American Railway Association. |
| A.L.A., American League of Automobilists; American Library Association; Automobile Legal Association. | anthrop., anthropology. | Arab., Arabic. |
| alc, alcohol. | antiq., antiquarian. | Aram., Aramaic. |
| Alex., Alexander. | a/o, account of. | ARC, A.R.C., American (National) Red Cross. |
| Alg., Algernon; or alg., algebra. | A.O.C., Army Ordnance Corps. | Arch., Archbishop. |
| A.L.I., American Library Institute. | A.O.F., Ancient Order of Foresters. | arch., architectural. |
| alt., alternate; altitude. | A.O.H., Ancient Order of Hibernians. | Archd., Archdeacon; Archduke. |
| Alta., Alberta (Canada). | A.O.S.E., American Order of Stationary Engineers. | arith., arithmetic. |
| Am, ammonium; amyl. | A.O.S.S., <i>Americanae Orientalis Societatis Socius</i> (Fellow of the American Oriental Society). | Ariz., Arizona. |
| Am., America; ammunition. | A.O.U., American Ornithologists' Union. | Ark., Arkansas. |
| A.M., anno mundi (in the year of the world); Master of Arts; Ave Maria. | A.O.U.W., Ancient Order of United Workmen. | Arm., Armenian; Armoric. |
| A.M., ante meridiem (before noon). | AP, airplane (<i>Mil.</i>). | A.R.P., Associated Reformed Presbyterian. |
| A.M.A., American Medical Association; American Missionary Association. | A/P, authority to pay. | arr., arrangements; arrival. |
| Amb., Ambassador. | Ap., Apostle. | ars., arsenal. |
| A.M.D., Army Medical Department. | A.P., AP, Associated Press. | art., article; artificial; artillery; artist. |
| A.M.E., African Methodist Episcopal. | a.p., aboveproof; armor-piercing; assessment paid. | A.R.U., American Railway Union. |
| Amer., America. | A.P.A., American Philosophical Association; American Protective Association. | As, arsenic (<i>Chem.</i>). |
| amm., amalgama. | A.P.C., Army Pay Corps. | A.S., Anglo-Saxon; Academy of Science; Air Service. |
| amp., ampere. | A.P.I., American Petroleum Institute. | a.s., at sight. |
| amp.-hr., ampere-hour. | Apoc., Apocalypse; Apocrypha. | as, asymmetric (<i>Organic Chem.</i>). |
| A.M.S., Army Medical Service; Army Medical Staff. | App., Appellate. | A.S.A., American Statistical Association; Acoustical Society of America. |
| Amst., Amsterdam. | app., apparent; appended; appendix; appointed; apprentice. | A.S.C., Army Service Corps. |
| amt., amount. | approx., approximately. | A.S.C.E., American Society of Civil Engineers. |
| An, actinon (<i>Chem.</i>). | Apr., April. | A.S.M.E., American Society of Mechanical Engineers. |
| a.n., arrival notice (<i>Shipping</i>). | A.P.S., American Peace Society; American Philatelic Society; American Philosophical Society; American Physical Society. | A.S.P.C.A., American Society for Prevention of Cruelty to Animals. |
| | Apt., apartment. | A.S.S.C., Air Service Signal Corps. |
| | | assd., assigned. |
| | | assn., association. |
| | | assoc., associate. |
| | | A.S.S.R., Autonomous Soviet Socialist Republic. |

PROOFREADING AND COPY-PREPARED

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| Asst., assistant. | B.A., Bachelor of Agriculture; Bachelor of Arts; British Academy; Buenos Aires. | bkt., basket, bracket. |
| Asst. Surg., Assistant Surgeon. | B.L., Bachelor of Laws; Bachelor of Letters. | B.L., Bachelor of Laws; |
| A.S.S.U., American Sunday School Union. | B/L, Bill of Lading. | B/L, Bill of Lading. |
| A.S.T.M., American Society for Testing Materials. | bl., bale; barrel; black. | bl., bale; barrel; black. |
| astrol., astrology. | bldg., building. | bldg., building. |
| A.S.U., American Student Union. | blvd., boulevard. | blvd., boulevard. |
| A/T, American Terms (<i>Grain Trade</i>). | B.M., Bachelor of Medicine; Bachelor of Music; British Museum. | B.M., Bachelor of Medicine; |
| at., atmospheres; atomic. | b.o., branch office; buyer's option. | British Museum. |
| a.t., ampere turn; assay ton. | b/o, brought over (<i>Book-keeping</i>). | b/o, brought over (<i>Book-</i> |
| Atl., Atlantic. | bor., boron; borough. | <i>keeping</i>). |
| atm. press., atmospheric pressure. | B.O.T., Board of Trade. | bor., boron; borough. |
| at. no., atomic number. | bot., botanical; botanist; bottle. | B.O.T., Board of Trade. |
| A.T.S., American Temperance Society; American Tract Society; Army Transport Service. | B.P., Bachelor of Pharmacy. | bot., botanical; botanist; |
| attrib., attribute. | B/P., bill of parcels; bills payable. | bottle. |
| atty., attorney. | B.Pd., Bachelor of Pedagogy. | B.P., bill of parcels; bills payable. |
| Atty.-Gen., Attorney-General. | Br., bromine (<i>Chem.</i>). | B.Pd., Bachelor of Pedagogy. |
| at. vol., atomic volume. | br., branch; brig; bronze; brother; brown (<i>Turf</i>). | Br., bromine (<i>Chem.</i>). |
| at. wt., atomic weight. | B/R, b.r., bills receivable. | br., branch; brig; bronze; |
| Au, <i>aurum</i> , gold (<i>Chem.</i>). | Br. Am., British America. | brother; brown (<i>Turf</i>). |
| A.U., angstrom unit; astronomical unit. | brev., brevet; brevetted. | B/R, b.r., bills receivable. |
| A.U.A., American Unitarian Association. | B.R.C., British Red Cross. | Br. Am., British America. |
| Aud.-Gen., Auditor-General. | Brig., Brigade; Brigadier. | brev., brevet; brevetted. |
| Aug., August; Augustus. | Brig.-Gen., Brigadier-General. | B.R.C., British Red Cross. |
| aut., automatic. | Brit., Britain; Britannia; Britannica. | Brig.-Gen., Brigadier-General. |
| auth., authentic; author; authorized. | Brit. Mus., British Museum. | Brit., Britain; Britannia; |
| auxil., auxiliary. | B/s, bags; bales. | Britannica. |
| A.V., Authorized Version (<i>Bible</i>). | B.S.M., Battalion Sergeant Major. | Brit. Mus., British Museum. |
| av., average; avoirdupois. | B.S.P., Bachelor of Science in Pharmacy. | B/s, bags; bales. |
| avdp., avoirdupois. | bt., bought. | B.S.M., Battalion Sergeant Major. |
| ave., avenue. | B.T.U., b.t.u., British Thermal Unit, or units. | bt., bought. |
| Az, azote (<i>Chem.</i>). | bu., bureau; bushel. | B.T.U., b.t.u., British Thermal Unit, or units. |
| az., azure. | Bu, butyl (<i>Chem.</i>). | bu., bureau; bushel. |
| B, Baumé; Bible; Boron (<i>Chem.</i>); Boston; British. | B.V., Blessed Virgin. | Bu, butyl (<i>Chem.</i>). |
| b., bachelor; baron; battery; bay; bicuspid; book; born; brother. | B/v, book value. | B.V., Blessed Virgin. |
| Ba, barium (<i>Chem.</i>). | B.V.M., Blessed Virgin Mary. | B/v, book value. |
| | B.W.I., British West Indies. | B.V.M., Blessed Virgin Mary. |
| | Bz, benzoyl (<i>Chem.</i>). | B.W.I., British West Indies. |
| | Bz., benzene. | Bz., benzene. |
| | C, carbon (<i>Chem.</i>); | C, carbon (<i>Chem.</i>); |

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

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| Curie's Constant (<i>Phys. Chem.</i>). | cert., certificate; certify. | collab., collaboration; collaborator. |
| C., carbon; carton; case; cent; center; centigrade; centimeter; century; church; <i>circa</i> (about); corps; cost; current; court. | c/f., carried forward. | collat., collateral. |
| Ca, calcium (<i>Chem.</i>). | c.f.m., cubic feet a minute. | Colo., Colorado. |
| C.A.F., cost and freight; cost, assurance and freight. | c.f.s., cubic feet a second. | com., commerce; commission. |
| Cal., California; calorie. | C.G., Coast Guard. | conc., concentrated; concentration. |
| Calif., California. | c.g., captain general; captain of the guard; center of gravity; commanding general. | Cong., Congress; Congressional. |
| caps., capitals, <i>i.e.</i> , capital letters. | cg., centigram; centigrams. | conj., conjunction; conjugation. |
| Capt., Captain. | C.G.H., Cape of Good Hope. | Conn., Connecticut. |
| car., carat; carpentry. | C.G.S., Chief of General Staff. | cons., consecrated; consolidated; consonant. |
| Card., Cardinal. | ch., chain; chapter. | cont., containing; contents; continent; continue; contract. |
| cash., cashier. | Chanc., Chancellor; Chancery. | cor., coroner; corpus; correction; correlative; correspondence; corrupted. |
| caus., causation; causative. | chap., chaplain; chapter. | c.o.s., cash on shipment. |
| Cav., cavalier; cavalry. | Ch. E., Chemical Engineer. | C.P., Cape Province; center of pressure; Common Prayer. |
| Cb, columbium (<i>Chem.</i>). | chem., chemical; chemist; chemistry. | C/P, charter party (<i>Mercantile</i>) |
| C.B., Cape Breton; Bachelor of Surgery. | chg., charge. | C.P.A., Certified Public Accountant. |
| c. bl., carte blanche. | chronol., chronological; chronology. | Cr, chromium (<i>Chem.</i>). |
| C.C., Cape Colony; Code Civil.—or c.c., cashier's check; chief clerk; circuit court; city council; civil court; company commander; county clerk; county commissioner; county council. | c.i.f., cost, ins., freight. | cr., center; credit; creek. |
| c.c., cubic centimeter. | C.I.O., Congress of Industrial Organizations. | crit., critical; criticism. |
| C.C.A., Chief Clerk of the Admiralty; Circuit Court of Appeals; County Court of Appeals. | circ., <i>circa</i> (about). | Cs, cesium (<i>Chem.</i>). |
| CCC, Commodity Credit Corporation; Civilian Conservation Corps; Corpus Christi College. | cit., citation; cited; citizen. | C.S., Christian Science; Confederate States. |
| C.C.P., Code of Civil Procedure; Court of Common Pleas. | civ., civil; civilian. | c.s., capital stock; chemical society; civil service. |
| Cd, cadmium (<i>Chem.</i>). | C.J., Chief Judge; Chief Justice; Corpus Juris. | C.S.A., Confederate States of America; Confederate States Army. |
| C.D., Chancery Division. | Cl, chlorine (<i>Chem.</i>). | Ct, celtium (<i>Chem.</i>). |
| C/D, certificate of deposit. | cm., centimeter, or centimeters; circular mil. | ct., cent; centum (hundred); count; county; court. |
| c.d., cash discount. | C.M.T.C., Citizens' Military Training Camp. | C.T.B., Chief of Tariff Bureau. |
| Ce, cerium (<i>Chem.</i>). | Co, cobalt (<i>Chem.</i>). | CTC, Citizens' Training Camp or Corps. |
| cent., centigrade; centime; centimeter; central; century. | C.O., Commanding Officer; Criminal Office. | Cu, cuprum (<i>Chem.</i>). |
| ceram., ceramics. | c/o, care of. | cu. cm., cubic centimeter. |
| | co., colon; county; company. | cu. in., cubic inch. |
| | C.O.D., cash on delivery. | C.V., Common Version (of the Bible). |
| | C. of S., Chief of Staff. | CWA, Civil Works Administration. |
| | Col., Columbia; colonel. | |
| | col., collected; collector; college; colony; color; column. | |
| | coll., colleague; collegiate; colloquial. | |

PROOFREADING AND COPY-PREPARATION

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| cyl., cylinder; cylindrical. | disc., discount; discovered. | engr., engineer. |
| C.Z., (Panama) Canal Zone. | Dist. Atty., District Attorney. | Ens., Ensign. |
| D., date; daughter; day; dead; degree; democrat; deuterium (<i>Chem.</i>); diameter; didymium (<i>Chem.</i>); dividend; dollar; dose. | distr., distributed. | ent., entomology. |
| D., d-a, dextro- (<i>Chem.</i>). | D.J.S., Doctor of Juridical Science. | e.o.m., end of the month (payments). |
| D/A, deposit account (<i>Bank.</i>); discharge afloat (<i>Chartering</i>); documents against acceptance (<i>Com.</i>). | dl., d-l, or d l, dextro-levo (<i>Chem.</i>). | ep., epistle. |
| d/a, days after acceptance. | D.Lit., D.Litt., Doctor of Literature or of Letters. | epit., epitaph; epitome. |
| D.C., District of Columbia; direct current. | D.L.O., Dead Letter Office. | E.Q., educational quotient. |
| D.C.L., Doctor of Civil Law. | dm., decameter; decimeter. | Er, erbium (<i>Chem.</i>). |
| D.Cn.L., Doctor of Canon Law. | do., ditto. | E.R.A., Emergency Relief Administration. |
| D.D., Doctor of Divinity. | dol., dolce; dollar. | Esq., Esquire. |
| D/D, demand draft; days after date; days after delivery. | doz., dozen. | Et, ethyl (<i>Chem.</i>). |
| Dec., December. | Dr., Doctor. | E.T., Easter Term; English Translation. |
| dec., decimeter, deceased. | D.R., Daughters of the Revolution (<i>Amer.</i>); Dutch Reformed. | et al., et alii (and the others). |
| def., defendant; deferred; defined. | dr., debit; debtor; dram; drawer. | etc., et cetera (and the other things). |
| deg., degree. | Ds, dysprosium (<i>Chem.</i>). | ethnog., ethnographical. |
| Del., Delaware. | d.s., document signed. | et seq., et sequens (and the following). |
| del., delegate. | d/s, days after sight. | etym., etymological. |
| Dem., Democrat. | D.S., Doctor of Science. | Eu, europium (<i>Chem.</i>). |
| dept., department; dependent; deputy. | D.S.C., Distinguished Service Cross. | E.V., English Version. |
| der., deriv., derivation; derived. | D.S.T., Daylight Saving Time; Doctor of Sacred Theology. | evg., evenings. |
| dermatol., dermatology. | d.t., delirium tremens. | Ex., Exodus. |
| D/F, direction-finding (<i>Radio</i>). | d.w., dead weight. | ex., example; exception; exchange; executive. |
| dg., decigram. | dwt., denarius weight, i.e., pennyweight. | exp., ex parte (<i>Law</i>); exported; expenses; express. |
| D.H.L., Doctor of Hebrew Literature. | DX, distance (<i>Radio</i>). | F., fluorine (<i>Chem.</i>); free energy (<i>Physics</i>). |
| D.Hy., Doctor of Hygiene. | Dy, dysprosium (<i>Chem.</i>). | F., Fahrenheit; February; French; Friday. |
| Di, didymium (<i>Chem.</i>). | dynam., dynamics. | F.A., field artillery. |
| dial., dialect. | D.Z., Doctor of Zoology. | f.a., football association. |
| diam., diameter. | E., Earl; Earth; East. | f.b., freight bill. |
| dict., dictionary. | ea., each. | FBI, Federal Bureau of Investigation. |
| dim., dimension, or diminutive. | econ., economic. | FCA, Farm Credit Administration. |
| dioc., diocesan. | Ecu., Ecuador. | FDIC, Federal Deposit Insurance Corporation. |
| dipl., diplomatic. | ed., edited; editor. | Fe, ferrum (iron) (<i>Chem.</i>). |
| dir., director. | e.g., <i>exempli gratia</i> (for example). | Feb., February. |
| dis., discipline; distance, | elec., electricity. | Fed., Federal. |
| | elem., elementary; elements. | fem., feminine. |
| | Em., emanation (<i>Chem.</i>). | FERA, Federal Emergency Relief Administration. |
| | E.M.F., e.m.f., electromotive force. | ff., folios. |
| | Emp., Emperor; Empress. | F.F.V.(s), First Families of Virginia. |
| | ency., encyclopedia. | f.g., field gun; fine grain. |
| | Ency. Brit., Encyclopaedia Britannica. | FHA, Federal Housing Administration. |
| | Eng., England. | |
| | eng., engraved. | |

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

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| f.i., for instance. | Gent., gentleman. | hectol., hectoliter. |
| fact., fiction. | geog., geographer; geo- | hectom., hectometer. |
| F.I.D., Field Intelligence | graphical. | hex., hexachord; hexagon. |
| Department. | geol., geological; geology. | Hf, hafnium (<i>Chem.</i>). |
| fid., fiduciary. | ger., gerund. | hf., half. |
| fig., figurative; figures. | G.H.Q., General Head- | H.F., high frequency. |
| Fin., Finland; Finnish. | quarters (<i>Mil.</i>). | hf.bd., half-bound. |
| fin., financial. | Gl, glucinum, or glucinium | H.I., Hawaiian Islands. |
| Fin.Sec., Financial Secre- | (<i>Chem.</i>). | Hind., Hindu; Hindustan. |
| tary. | gm., gram. | hist., historian; historical. |
| Fl, fluorine (<i>Chem.</i>). | Go., Gothic. | hl., hectoliter. |
| fl., florin; flower; fluid; | G.O., general office; gen- | hm., hectometer. |
| flute. | eral order. | H.M.S., His (Her) Majes- |
| Fla., Florida. | G.O.P., Grand Old Party | ty's Service, or Ship. |
| Flem., Flemish. | (a rhetorical name for | Ho, holmium (<i>Chem.</i>). |
| fl. oz., fluid ounce. | the Republican Party). | HOLC, Home Owners' |
| F.M., Field Marshal. | Goth., Gothic. | Loan Corporation. |
| F.O., Foreign Office. | Gov.-Gen., Governor-Gen- | Hon., Honorable. |
| F.O.B., f.o.b., free on board. | eral. | hor., horizon; horizontal. |
| fol., folio; following. | Govt., government. | hort., horticultural. |
| f.p.m., feet per minute. | g.p., general practitioner; | How., howitzer. |
| f.p.s., feet per second. | great primer (<i>Typog.</i>). | H.P., high pressure; horse- |
| fr., fragment; franc. | G.P.D., general passenger | power; half pay; hot- |
| F.R.B., Federal Reserve | department. | pressed (drawing-paper). |
| Bank (Board). | g.p.m., gallons per minute. | H.R.H., His (Her) Royal |
| FRC, Federal Radio Com- | G.P.O., General Post Office. | Highness. |
| mmission. | Gr., Grecian; Greece. | ht., height; heat. |
| freq., frequent. | gr., grain; gram; grand; | h.t., high tension. |
| Fri., Friday. | great; gross. | Hun., Hungarian; Hungary. |
| front., frontispiece. | grad., graduate. | H.V., high voltage. |
| frt., freight. | grd., ground; guaranteed. | H.W.M., high-water mark. |
| F.S.I., Free Sons of Israel. | gr. wt., gross weight. | hyd., hydrostatics. |
| ft., feet; foot; fort. | G.S.C., General Staff Corps. | hypoth., hypothesis; hypo- |
| FTC, Federal Trade Com- | G. T., Good Templar; gross | theoretical. |
| mmission. | ton. | I, iodine (<i>Chem.</i>); iso- |
| ft-c, foot-candle. | G.T.M., general traffic man- | (<i>Chem.</i>). |
| ft-lb., foot-pound. | ager. | Ia., Iowa. |
| Ga, gallium (<i>Chem.</i>). | g.v., gravimetric volume. | IAB, Industrial Advisory |
| Ga., Georgia. | gynecol., gynecological. | Board. |
| gal., gallon. | H, hydrogen (<i>Chem.</i>). | ibid., <i>ibidem</i> (in same |
| G.A.R., Grand Army of the | h., harbor; hard; height; | place). |
| Republic. | henry (<i>Elec.</i>); honor; | ichth., ichthyology. |
| G.B., Great Britain; Guide- | hundred; hour. | icon., iconography. |
| book. | H.A., Heavy Artillery; | ICW, interrupted continu- |
| G.C.D., greatest common | Horse Artillery. | ous waves (<i>Radio</i>). |
| divisor (or denominator). | Hab., Habakkuk. | I.C.Z., Isthmian Canal |
| G.C.F., greatest common | hab., habitat. | Zone. |
| factor. | hab. corp., <i>habeas corpus</i> . | I.D., Intelligence Depart- |
| Gd, gadolinium (<i>Chem.</i>). | haust., haustus (a draft) | ment. |
| Ge, germanium (<i>Chem.</i>). | (<i>Pharm.</i>). | i.d., inside diameter. |
| Gen., General (<i>Army</i>); | h.c.l., high cost of living. | Ida., Idaho. |
| Genesis; Geneva. | Hd, hydrodrome. | i.e., <i>id est</i> (that is). |
| gen., gender; general. | hdkf., handkerchief. | I.E.E., Institution of Elec- |
| Gen. Hosp., General Hos- | hdqrs., headquarters. | trical Engineers. |
| pital (<i>Mil.</i>). | He, helium (<i>Chem.</i>). | i.f., <i>ipse fecit</i> (he did it |
| | | himself). |

PROOFREADING AND COPY-PREPARATION

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| I.F.S., Irish Free State. | I.R.A., Irish Republican Army. | L.A., Law Agent; Legislative Assembly; Library Association. |
| ign., ignition. | | Lab., Labrador. |
| Il., illinium (<i>Chem.</i>). | | lab., laboratory. |
| Ill., Illinois. | | lang., language. |
| ill., illustrated; <i>illustri-</i>
<i>mus</i> (most distinguished). | | lat., latitude. |
| I.L.O., International Labor Organization. | | lb., <i>libra</i> (pound). |
| imp., imparted; imperative;
imperfect; imperial; im-
personal; imported; im-
porter; <i>imprimatur</i> (let
it be printed). | | lbr., lumber. |
| In., indium (<i>Chem.</i>). | | lbs., pounds. |
| in., inch; inches. | | l.c., left center; lower case
(<i>Typog.</i>). |
| inc., inclosure; included;
inclusive; incorporated;
increase. | | L.C.D., lowest common de-
nominator. |
| incog., incognito. | | L.C.M., lowest, or least,
common multiple. |
| Ind., India; Indian; Indi-
ana; Indies. | | LD., Low Dutch. |
| individ., individual. | | Legis., Legislature. |
| Indo-Eur., Indo-European. | | lex., lexicon. |
| Ind. Ter., Indian Territory. | | lexicog., lexicographical;
lexicographer. |
| inf., infinitive; information;
<i>infra</i> (below). | | L.F.A., local freight & ent. |
| Inf., infantry. | | L.F., low frequency. |
| in init., <i>in initio</i> (in, or at,
the beginning). | | Li., lithium (<i>Chem.</i>). |
| in loc. cit., <i>in loco citato</i>
(in the place cited). | | L.I., Long Island. |
| I.N.S., International News
Service. | | li., link (<i>Measures</i>). |
| ins., inches; inspector; in-
sulated; insurance. | | Lib., Liberal. |
| Inst., Institute; Institution. | | lib., <i>liber</i> (book); librarian;
library. |
| inst., installment; instant. | | Lieut., Lieutenant. |
| instr., instructor; instru-
ment. | | Lieut.-Col., Lieutenant-
Colonel. |
| int., interest; interior; in-
teriority. | | Lieut.-Gen., Lieutenant-
General. |
| interrog., interrogation; in-
terrogative. | | lin., lineal; linear. |
| Int. Rev., Internal Revenue. | | lit., liter; literal; literary. |
| inv., invented; invoice. | | Lith., Lithuania; Lithua-
nian. |
| Io., ionium (<i>Chem.</i>). | | litho., lithograph; lithog-
raphy. |
| I.O., Intelligence Office. | | LL.B., Bachelor of Laws. |
| I.O.B.B., Independent Or-
der of B'nai B'rith. | | LL.B., Liberty Loan Bonds. |
| I O U, I owe you. | | LL.D., Doctor of Laws. |
| I.Q., intelligence quotient. | | l.m., long meter. |
| i.q., <i>idem quod</i> (the same
as). | | L.M.T., local mean time. |
| Ir., iridium (<i>Chem.</i>). | | loc. cit., <i>loco citato</i> (in the
place cited). |
| Ir., Ireland; Irish | | log, logarithm. |
| | l., lake; land; latitude;
law; left; length; lex;
<i>liber</i> (book); liberal;
line; lira; livre; loco. | long., longitude. |
| | l-, l., levo- (<i>Chem.</i>). | L.O.X., liquid oxygen ex-
plosive. |
| | La., lanthanum (<i>Chem.</i>). | l.p., low pressure. |
| | La., Louisiana. | lr., lira; lire. |
| | | l.s., left side; letter signed. |
| | | Lt., Lieutenant. |

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

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| l.t., long ton. | Mex., Mexican; Mexico. | M.S., Master of Science; |
| Lu, lutecium (<i>Chem.</i>). | mfg., manufacturing. | Master of Surgery. |
| Luth., Lutheran. | M.G., machine gun. | m.s., mean square. |
| lv., leave; livres. | Mg, magnesium (<i>Chem.</i>). | ms., meso- (<i>Org. Chem.</i>). |
| M, mega- (million); thou- | Mgr., manager; Monsignor. | m.s.l., mean sea level. |
| sand. | mi., mile; mill; minute. | MSS., manuscripts. |
| M., Monday; Monsieur; | Mich., Michaelmas; Mich- | Ms-Th, mesothorium |
| mark; married; martyr; | igan. | (<i>Chem.</i>). |
| masculine; mass; meas- | micros., microscopical. | M.T., metric ton. |
| ure; medicine; medium; | mil., military; militia. | Mt., mount; mountain. |
| member; meridian. | mim., mimeograph. | mtg., meeting. |
| m-, meta- (<i>Chem.</i>). | min., mineralogical; mini- | mtge., mortgage. |
| Ma, masurium (<i>Chem.</i>). | mun., minister; minutes. | Mu, murium (<i>Chem.</i>). |
| M.A., Master of Arts. | Minn., Minnesota. | mult., multiple. |
| Mad., Mdm., Madam. | misc., miscellaneous. | m.v., mean variation; muz- |
| mag., magazine; magnet. | Miss., Mississippi. | zle velocity; mezza voce. |
| Man., Manasses; Manila | miss., mission; missionary. | M.W., Most Worshipful; |
| (paper); Manitoba. | mixt., mixture. | Most Worthy. |
| mar., maritime. | mkd., marked. | M.W.A., Modern Wood- |
| March., Marchioness. | m-kg, meter-kilogram. | men of America. |
| M.Arch., Master in, or of, | Mlle., Mademoiselle. | mxed., mixed. |
| Architecture. | M.M., Master Mechanic; | myth., mythology; mytho- |
| M.A.S., Master of Applied | Military Medal. | logical. |
| Science. | mm., millimeter; millime- | N, nitrogen (<i>Chem.</i>). |
| Mass., Massachusetts. | ters. | N., north; northern. |
| mat., matins. | Mme., madame. | n., nail; nails; name; navy; |
| math., mathematical; | M.M.P., Military Mounted | navigation; nephew; neu- |
| mathematician. | Police. | ter; noon; note; noun. |
| M.C., Master Commandant; Master of Ceremonies. | Mn, manganese (<i>Chem.</i>). | Na, sodium (<i>Chem.</i>). |
| M.D., Doctor of Medicine; Middle Dutch. | Mo, molybdenum (<i>Chem.</i>). | (<i>Chem.</i>). |
| Md., Maryland. | Mo., Missouri. | N.A., National Academician; National Army; North America. |
| M.D.S., Master of Dental Surgery. | M.O., Master of Obstetrics; Master of Oratory; Medical Officer. | N.A.A., National Aeronautic Association; National Automobile Association. |
| M. D.Sc., Master of Dental Science. | m.o., money order. | N.A.D., National Academy of Design. |
| mdse., merchandise. | mo., month. | N.Af., North Africa. |
| Me., Maine. | mod., moderate; modern. | Nat., Natal; Nationalist. |
| M.E., Methodist Episcop-al; Military, or Mining, or Mechanical Engineer. | Moham., Mohammedan. | natl., national. |
| meas., measure. | mol., molecular; molecule. | naut., nautical. |
| mech., mechanical; mechanics. | Mon., Monday. | nav., naval; navigation. |
| Medit., Mediterranean. | Mont., Montana. | Nb, niobium (<i>Chem.</i>). |
| mem., member; memoir; memorial. | morn., morning. | N.C., North Carolina. |
| memo., memorandum. | mort., mortuary. | N.C.O., noncommissioned officer. |
| mer., meridian. | M.P., Master of Painting; Member of Parliament, or of Police; Methodist Protestant; Military Police. | Nd, neodymium (<i>Chem.</i>). |
| Messrs., Messieurs. | M/P, mail payment. | N.D., No. Dak., North Dakota; Notre Dame. |
| Met.E., Metallurgical En-gineer. | mph, m.p.h., miles per hour. | Ne, neon (<i>Chem.</i>). |
| meteor., meteorology. | Mr., Mister (<i>Title</i>). | N.E., Naval Engineer; New England. |
| Meth., Methodist. | M.R.C., Medical Reserve Corps. | N.E.A., National Education Association (<i>U.S.</i>). |
| | Mrs., Mistress (<i>Title</i>). | |
| | MS., mail steamer; manu-script. | |

PROOFREADING AND COPY-PREPARATION

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| Nebr., Nebraska. | N.Y.H.S., New York Historical Society. | Pacif., Pacific. |
| NEC, National Emergency Council. | O, oxygen (<i>Chem.</i>). | pam., pamphlet. |
| N.E.D., New English Dictionary (<i>Oxford English Dictionary</i>). | O., Ohio; Ontario; octavo; old; order. | Pan., Panama. |
| neg., negative; negatively. | o-, ortho- (<i>Chem.</i>). | P. and L., profit and loss. |
| N.E.R.A., National Emergency Relief Admin. | ob., <i>obiiit</i> (<i>Latin</i> , he or she died). | par., paragraph; parish. |
| Neth., Netherlands. | obb., <i>obbligato</i> . | Para., Paraguay. |
| Nev., Nevada. | obj., object; objection. | paren., parenthesis. |
| New Test., New Testament. | obstet., obstetrical. | parl., parliament; parliamentary. |
| N.F., Newfoundland; New French. | O.C., Officer Commanding; Official Classification. | part., participle; particular. |
| N.G., National Guard; no good. | o/d., on demand. | pat., patent; pattern. |
| N.H., New Hampshire. | O.E.D., Oxford English Dictionary. | payt., payment. |
| N.Heb., New Hebrides. | O.E.S., Order of the Eastern Star. | Pb, <i>plumbum</i> (lead) (<i>Chem.</i>). |
| N.H.P., nominal horsepower. | O.F., Old French; Odd Fellows. | P.C., Panama Canal; Parish Council; Past Commander. |
| Ni, nickel (<i>Chem.</i>). | o.f., oxidizing flame. | P/C, per cent; petty cash. |
| Nicar., Nicaragua. | Off., Office; officer. | pc., piece; prices. |
| NIRA, National Industrial Recovery Act. | O.K., correct. | p.c., per cent; post card. |
| N. J., New Jersey. | Okl., Oklahoma. | Pd, palladium (<i>Chem.</i>). |
| NLB, National Labor Board. | Ont., Ontario. | P.D., Police Department; Postal District. |
| NLRB, National Labor Relations Board. | op. cit., <i>opere citato</i> (in the work cited). | p.d., <i>per diem</i> (by the day); pitch diameter; potential difference (<i>Elec.</i>). |
| N. Mex., New Mexico. | O.R.C., Officers' Reserve Corps. | pd., paid. |
| No, norium (<i>Chem.</i>). | ord., ordained; ordinance; ordinary; ordnance. | P.E.I., Prince Edward Island. |
| No., north; northern, number. | Ore., Oreg., Oregon. | pen., peninsula; penitent; penitentiary. |
| nom., nomenclature; nominal. | orig., origin; original. | per ann., per annum. |
| noncom., noncommissioned officer. | ornith., ornithological; ornithology. | per cent., <i>per centum</i> (by the hundred). |
| Nor., Norman; Norwegian. | Os, osmium (<i>Chem.</i>). | pf., perfect; pianoforte. |
| Nos., numbers. | O.S., Old School; Old Saxon; Old Series; Old Style type. | pdf., preferred. |
| N.O.S., not otherwise specified. | O.T., Old Testament. | Ph, phenyl (<i>Chem.</i>). |
| Nov., November. | o.t., overtime. | Phar., pharmacopoeia; pharmacy. |
| N. P., Notary Public. | O.T.C., Officers' Training Camp, or Corps. | Ph.D., Doctor of Philology; Doctor of Philosophy. |
| n.p., new paragraph (<i>Print.</i>). | oz., ounce; ounces. | phil., philosopher; philosophy. |
| N.R.A., National Recovery Administration; National Rifle Association. | P, phosphorus (<i>Chem.</i>); power (<i>Elec.</i>), pressure. | Phila., Philadelphia. |
| N.S., National Society; North Sea; Nova Scotia. | p., page; part; participle; past; perch; pint; plate. | phon., phonetics; phonology. |
| N.S.W., New South Wales. | p-, para- (<i>Chem.</i>). | photog., photograph; photography. |
| Nt, niton (<i>Chem.</i>). | Pa, protoactinium (<i>Chem.</i>). | phys., physical; physician; physics. |
| nt. wt., net weight. | Pa., Pennsylvania. | P. I., Philippine Islands. |
| N.W., North Wales. | P.A., Passenger Agent; Post Adjutant; Purchasing Agent. | pk., park; peak; peck. |
| N.Y., New York. | P.A., power of attorney. | pkg., package. |
| N.Y.C., New York City. | | pkt., packet. |
| | | pl., place; plate; plural. |

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

| | | |
|---|--|--|
| plen., plenipotentiary. | pro tem., <i>pro tempore</i> (for the time). | R.A., Rear Admiral; Royal Academy; Royal Arca-num. |
| plff., plaintiff. | Prov., Proverbs; provident; province. | R.A., Regular Army. |
| P.M., Pacific Mail; Past Master; Past Midshipman; Paymaster; Police Magistrate; post meridiem (after noon). | Prus., Prussia; Prussian. | Ra-A, Ra-B, etc. radium A, Radium B, etc. (<i>Chem.</i>). |
| p.m., post mortem. | P.S., <i>post scriptum</i> (post-script) public sale. | Ra-Ac, Ra-Act, radioactinium (<i>Chem.</i>). |
| pneum., pneumatic. | Ps., Psalm. | Ra-Th, radiothorium (<i>Chem.</i>). |
| Po, polonium (<i>Chem.</i>). | ps., pseudo- (<i>Chem.</i>). | rabb., rabbinical. |
| P.O., postal order; post office. | P.S.C., Public Service Commission. | R.A.F., Royal Air Force. |
| pol., political; politics. | pseud., pseudonym. | Rb, rubidium (<i>Chem.</i>). |
| Pol. Econ., Polit. Econ., political economy. | psychol., psychological; psychologist. | R.C., Red Cross; Reserve Corps; Roman Catholic. |
| pop., popular; population. | Pt, platinum (<i>Chem.</i>). | R.C.A., Radio Corporation of America; Reformed Church in America. |
| P.O.P., printing out paper (<i>Phot.</i>). | pt., part; payment; pint; point; port. | rcd., received. |
| P.O.R., payable on receipt. | P.T.A., Parent-Teachers' Association. | R.C.M.P., Royal Canadian Mounted Police. |
| Port., Portugal; Portuguese. | P.T.C., postal telegraph cable. | Rd, radium (<i>Chem.</i>). |
| pos., positive; possession. | pub., public; published; publisher; publication. | R.D., Regional Director; Republica Dominicana (Sp., Dominican Republic); Rural Delivery. |
| poss., possession; possessive. | P.U.C., Public Utilities Commission. | Rd-Ac, radioactinium (<i>Chem.</i>). |
| p.p., parcel post; parish priest; past participle; postpaid. | Pvt., Private. | Rd-Th, radiothorium (<i>Chem.</i>). |
| pp., pages; privately printed. | PWA, Public Works Administration. | Re, rhenium (<i>Chem.</i>). |
| ppt., precipitate (<i>Chem.</i>). | pwt., pennyweight. | R.E., Real Estate; Reformed Episcopal; Right Excellent. |
| P.Q., Province of Quebec. | Py, pyridyl; pyridine (<i>Chem.</i>). | react., reactance. |
| Pr, praseodymium; propyl (<i>Chem.</i>). | Q., Quebec (province); Queensland. | rec., receipt; recipe; record. |
| P. R., Puerto Rico; Proportional Representation. | q., quart; quarter; quasi; queen; query; question. | rcd., received. |
| pref., preface; preferred; prefix. | q.e., <i>quod est</i> (which is). | Rec. Sec., recording secretary. |
| prelim., preliminary. | qlty., quality. | ref., referee; reference; reformation. |
| prem., premium. | Q.M.C., Quartermaster Corps. | refrig., refrigerating; refrigeration. |
| prep., preparatory; preposition. | qt., quantity; quart. | reg., regent; regiment; region; register; registrar; regular; regulator. |
| Pres., President. | Que., Quebec. | rel., relating; relative. |
| prin., principal; principle. | ques., question. | rem., remark; remittance. |
| print., printing. | q.v., <i>quantum vis; quod vide</i> (which see). | Rep., Republican. |
| priv. pr., privately printed. | R, radical, esp. hydrocarbon radical — used in formulas (<i>Chem.</i>); rank; ratio; etc. | rep., report; reporter; representative. |
| prob., probable; problem. | r., river; road. | req., required; requisition. |
| proc., proceedings; process; proctor. | r., racemic (<i>Chem.</i>); rare; recipe; recto; reddish (<i>Dyeing</i>); resides; retired; right; rises; rod; rods; rook; rubber. | res., research; reserve; residence; resigned; resistance. |
| Prof., professor. | Ra, radium (<i>Chem.</i>). | |
| prom., promontory. | | |
| pron., pronoun; pronunciation. | | |
| prop., property; proposition. | | |
| propri., proprietor. | | |
| Pros. Atty., prosecuting attorney. | | |
| Prot., Protestant. | | |

PROOFREADING AND COPY-PREPURATION

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|---|---|--|
| Rev., Revelation; Reverend. | Russ., Russia; Russian. | seq., sequel; sequens. |
| rev., revenue; reverse; review; revised. | R.V., Reformed Version; Revised Version. | ser., series; sermon. |
| Rev. Stat., Revised Statutes. | Ry., Railway. | SER, Soil Erosion Service. |
| R.F., Rockefeller Foundation. | S., south. | Serb., Serbia; Serbian. |
| RFC, Reconstruction Finance Corporation. | S., Sabbath; Saturday; Saxon; September; Signor; saint; school; scribe. | Sgt., Sergeant. |
| R.F.C., Royal Flying Corps. | s., symmetrical (<i>Chem.</i>). | Sgt.-Maj., Sergeant-Major. |
| R.F.D., Rural Free Delivery. | Sa, samarium (<i>Chem.</i>). | s.h.p., shaft horsepower. |
| Rh, rhodium (<i>Chem.</i>). | Sab., Sabbath. | shpt., shipment. |
| rheo., rheostat. | Salv., Salvador; Salvator. | Si, silicon (<i>Chem.</i>). |
| rhet., rhetoric. | Sam., Samaritan. | S.I., Sandwich Islands; Staten Island (N.Y.). |
| R.I., Rhode Island. | S.A.R., Sons of the American Revolution; South African Republic. | Sib., Siberia; Siberian. |
| rm., ream (Paper). | Sask., Saskatchewan. | Sic., Sicilian; Sicily. |
| R.M.S., root-mean-square. | Sat., Saturday; Saturn. | S.I.E., Society of Industrial Engineers. |
| Rn, radon (<i>Chem.</i>). | S.A.T.C., Students' Army Training Corps. | Sig., signature; signor. |
| R.N., registered nurse; Royal Navy. | Sax., Saxon; Saxony. | Sil., Silesia. |
| R.N.A.F., Royal Naval Air Force. | Sb, stibium (antimony) (<i>Chem.</i>). | sing., singular. |
| ro, recto; roan; rood. | s.b., steamboat. | S.J., Society of Jesus. |
| Rom. Cath., Roman Catholic. | Sc, scandium (<i>Chem.</i>). | S.J.C., Supreme Judicial Court. |
| R.O.T.C., Reserve Officers' Training Corps, or Camp. | S. C., Sanitary Corps; Signal Corps; South Carolina. | Skr., Sanskrit. |
| Roum., Roumania; Roumanian. | sc., scale; scene; science. | S.Lat., South Latitude. |
| R.P., Reformed Presbyterian. | s.c., small capitals (<i>Print.</i>); supercalendered. | Slav., Slavic; Slavonic. |
| R.P.E., Reformed Protestant Episcopal. | S.C.A.S., Signal Corps Aviation School. | S.L.P., Socialist Labor Party. |
| r.p.m., revolutions per minute. | sched., schedule. | Sm, samarium (<i>Chem.</i>). |
| R.P.O., Railway Post Office. | sci. fa., <i>scire facias</i> (do you cause to know). | sm. caps., small capitals. |
| r.p.s., revolutions per second. | scil., <i>scilicet</i> (namely). | Sn, stannum (<i>Chem.</i>). |
| R.R., railroad; Right Reverend. | Script., Scriptural; Scripture. | So., south; southern. |
| R.R.C., Royal Red Cross. | S. D., or S. Dak., South Dakota. | Soc., society. |
| R.S., Recording Secretary, Revised Statutes. | SEC, Securities and Exchange Commission. | sociol., sociological; sociology. |
| R.S.V.P. <i>Répondez, s'il vous plaît</i> (please reply). | sec., secant; second; secondary; secretary; section; sector. | S O S, Suspend other service (wireless distress signal). |
| rt., right. | sec ⁻¹ , per second. | Sp., Spain; Spanish. |
| rtd., returned. | sec ⁻² , per second per second | S.P.C.A., Society for Prevention of Cruelty to Animals. |
| Rt. Hon., Right Honorable. | sec.-ft., second-foot. | S.P.C.C., Society for Prevention of Cruelty to Children. |
| R.T.O., Railway Transport Officer. | secs., seconds; sections. | spec., special; specification. |
| Rt. Rev., Right Reverend. | secy., secretary. | sp. gr., specific gravity. |
| Rt.W., Right Worshipful. | seismol., seismological. | sp. ht., specific heat. |
| Ru, ruthenium (<i>Chem.</i>). | Sen., senate; senator. | sp. vol., specific volume. |
| | Sept., September. | sq., square; sequence; sequens. |
| | | Sr, strontium (<i>Chem.</i>). |
| | | Sr., Senior; Sir; Soror (Sister). |
| | | S.R.O., Standing Room Only. |
| | | S/S, steamship. |

ABBREVIATIONS, CONTRACTIONS, AND FOREIGN PHRASES

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| St., Saint; Statute; Strait; Street. | Th, thorium (<i>Chem.</i>). | t.s., tensile strength; test solution. |
| st., stanza; stet. | Th-A, Th-B, etc., thorium A, thorium B, etc. (<i>Chem.</i>). | Tu, tungsten (<i>Chem.</i>); transmission unit (<i>Radio</i>). |
| sta.mi., statute miles. | Th-Em, thorium emanation (<i>Chem.</i>). | T.U., Trade-union. |
| std., standard. | theol., theologian; theological. | Tues., Tuesday. |
| ster., sterling. | theos., theosophical; theosophist. | Turk., Turkey; Turkish. |
| stereo., stereotype. | therap., therapeutic. | TVA, Tennessee Valley Authority, or, Administration. |
| St. Ex., Stock Exchange. | therm., thermometer. | twp., township. |
| subj., subject; subjective; subjunctive. | Thess., Thessalonians; Thessaly. | typ., typographer; typographical; typography. |
| subsec., subsection. | Thurs., Thursday. | U, uranium (<i>Chem.</i>). |
| sum., <i>sumat</i> (let him take). | Ti, titanium (<i>Chem.</i>). | u., uncle; university; upper. |
| Sup. Ct., Superior Court; Supreme Court. | Tib., Tiberius. | u.c., upper case (<i>Print.</i>). |
| suppl., supplement. | t.i.d., <i>ter in die</i> (thrice a day). | ult., ultimate; ultimately. |
| Supt., superintendent. | tinct., tincture. | Unit., Unitarian. |
| Surg.-Gen., Surgeon-General. | tit., title. | univ., universal; university. |
| s.v., <i>sub verbo</i> , or <i>sub voce</i> (under the word). | Tl, thallium (<i>Chem.</i>). | U.P., United Presbyterian; United Press. |
| Sw., Sweden; Swedish. | T/L, time loan. | up., upper. |
| S.W., South Wales. | Tm, thulium (<i>Chem.</i>). | U.P., underproof. |
| Swtz., Switzerland. | T.M., Trainmaster; Traffic Manager. | Ur, uranium (<i>Chem.</i>). |
| syn., synonym; synonymous. | Tn, thoron (<i>Chem.</i>). | Uru., Uruguay. |
| synop., synopsis. | T.N.A., tetranitroaniline. | U.S., Uncle Sam; United Service; United States. |
| Syr., Syria; Syriac; Syrian. | T.N.T., trinitrotoluene; trinitrotoluol. | U.S.A., Union of South Africa; United States Army; United States of America. |
| Syst., system. | T.O., Telegraph Office; Transport Officer. | U.S.C.Ct., United States Circuit Court. |
| T, tantalum (<i>Chem.</i>); tension (<i>Physics</i>); time. | t.o., turn over. | U.S.C.G., United States Coast Guard. |
| t., tare; target; telephone; temperature; tempo; tense (<i>Gram.</i>); time; tome; ton. | tonn., tonnage. | U.S.Dist.Ct., United States District Court. |
| T-, triple bond (<i>Chem.</i>). | topog., topographical; topography. | U.S.H.G., United States Home Guard. |
| Ta, tantalum (<i>Chem.</i>). | tox., toxicology. | U.S.I., United Service Institution. |
| Tb, terbium (<i>Chem.</i>). | t.p., title page. | U.S.L., United States Legation. |
| tbs., tablespoon; table-spoons. | tp., township. | U.S.M., United States Mail; United States Marine. |
| tc., tierce. | T.P.A., Travelers' Protective Association. | U.S.M.A., United States Military Academy. |
| T/D, time deposit. | Tr, terbium (<i>Chem.</i>). | USMC, U.S.M.C., United States Marine Corps. |
| Te, tellurium (<i>Chem.</i>). | Tr., troop. | U.S.N., United States Navy. |
| tech., technical; technology. | T/R, trust receipt. | U.S.N.A., United States National Army; United States Naval Academy. |
| tel., telegram; telegraph; telephone. | tr., transactions; transitive; translated; translator; transpose; treasurer. | |
| temp., temperance; temperature; temporary. | transp., transportation. | |
| Tenn., Tennessee. | treas., treasurer; treasury. | |
| tens. str., tensile strength. | trfr., transfer. | |
| ter., terrace; territory. | trig., trigon., trigonometric; trigonometry. | |
| term., terminal; termina-tion. | trop., tropic; tropical. | |
| Test., Testament. | trs., transpose; trustees. | |
| Teut., Teuton; Teutonic. | | |
| Tex., Texan; Texas. | | |
| t.g., type genus. | | |

PROOFREADING AND COPY-PREPARATION

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| U.S.N.G. , United States National Guard. | V.I., Virgin Islands. | W.P.A., Works Projects Administration; w.p.a., with particular average (<i>Marine Ins.</i>). |
| U.S.N.R.F. , United States Naval Reserve Force. | v.i., verb intransitive. | wt., weight. |
| U.S.S.R. , Union of Soviet Socialist Republics. | Virg., Virgil; Virginia. | W.Va., West Virginia. |
| U.S.S.S. , United States Steamship. | viz., <i>videlicet</i> (namely). | Wyo., Wyoming. |
| usu., usual; usually. | vm., voltmeter. | X, Christ, Christian; xenon (<i>Chem.</i>). |
| U.S.V. , United States Volunteers. | v/m., volts per meter. | x, an abscissa; an unknown quantity; reactance (<i>Elec.</i>). |
| Ut. , Utah. | vo., verso. | Xmas, Christmas. |
| U.T.A. , United Typothetae of America. | voc., vocative. | Y, yttrium (<i>Chem.</i>). |
| ut dict., <i>ut dictum</i> (as directed). | vocab., vocabulary. | y, an unknown quantity. |
| ut sup., <i>ut supra</i> (as above). | vol., volcanic; volume; volunteer. | y., yard; yards; year; years. |
| U-X , uranium X (<i>Chem.</i>). | vols., volumes. | Yb, ytterbium (<i>Chem.</i>). |
| U-Y , uranium Y (<i>Chem.</i>). | vox pop., <i>vox populi</i> (voice of the people). | Y.B., Yearbook. |
| V , vanadium (<i>Chem.</i>); velocity; vicinal (<i>Chem.</i>); volt; volume. | V.P., Vice-President. | yd., yard. |
| v., valve; verb; verse; version; versus; village; voce. | vs., versus. | yds., yards. |
| Va. , Virginia. | Vt., Vermont. | yeo., yeomanry. |
| val., value. | v.v., vice versa. | Y.M.C.A. , Young Men's Christian Association. |
| var., variant; variation. | W, wolfram (tungsten) (<i>Chem.</i>). | Y.M.Cath.A. , Young Men's Catholic Association. |
| vb. a., verbal adjective. | W, west. | Y.M.H.A. , Young Men's Hebrew Association. |
| vb. n., verbal noun. | w., watt; weight; western; width. | yr., year; younger; your. |
| V.C. , Veterinary Corps; Vice-Chairman; Vice-Chancellor; Vice-Consul; Victoria Cross; Volunteer Corps. | W.Afr., West Africa. | yrs., years; yours. |
| Vd, vanadium (<i>Chem.</i>). | Wash., Washington. | Yt, yttrium (<i>Chem.</i>). |
| v.d., vapor density. | W.B., Weather Bureau; Water Board. | Yuc., Yucatan. |
| v.def., verb defective. | W.D., War Department; Works Department. | Y.W.C.A. , Young Women's Christian Association. |
| v.dep., verb deponent. | Wed., Wednesday. | Y.W.C.T.U. , Young Women's Christian Temperance Union. |
| vel., vellum. | Westm., Westminster; Westmorland. | Y.W.H.A. , Young Women's Hebrew Association. |
| Ven. , Venerable; Venice. | w.f., wrong font (<i>Printing</i>). | Z, atomic number (<i>Chem.</i>); zenith distance (<i>Astron.</i>). |
| Venez. , Venezuela. | w.-hr., watt-hour. | z., zone; an unknown quantity. |
| ver., verse. | W.I., West India; West Indian; West Indies. | Z.G., Zoological Gardens. |
| vet., veteran; veterinarian. | W.I.I.U., Workers' International Industrial Union. | Zn, zinc (<i>Chem.</i>). |
| V.F.W. , Veterans of Foreign Wars of the U.S. | Wis., Wisconsin. | zool., zoological; zoologist; zoology. |
| v.g., <i>verbi gratia</i> (for example). | Wisd., Wisdom, (Book of). | zooph., zoophytological; zoophytology. |
| Vi. , virginium (<i>Chem.</i>). | wk., week; work. | Zr, zirconium (<i>Chem.</i>). |
| | w.l., wave length. | |
| | W.lon., west longitude. | |
| | W.M., Worshipful Master. | |
| | wmk., watermark. | |
| | W.O.W., Woodmen of the World. | |
| | wp., worship. | |

LIST OF FOREIGN PHRASES

The following list of foreign phrases has been compiled from the French, German, Italian, Latin, and Spanish, and should prove to be a fairly representative collection. Among them will be found proverbs, sayings and observations, by famous men and women, that are both interesting and diversified.

This list should prove exceedingly helpful in checking the accuracy of doubtful foreign phrases that may be noted while reading proof or preparing copy for the printer.

- Absente reo (*Latin*). In the absence of the defendant.
Absit invidia (*Latin*). Let there be no ill will.
A capite ad calcem (*Latin*). From head to foot.
Accusare nemo se debet (*Latin*). No one is bound to incriminate himself.
Ad astra per aspera (*Latin*). To the stars through bolts and bars.
Ad damnum (*Latin*). To the damage.
A demi (*French*). To the extent of one-half.
Ad extremum (*Latin*). To the last degree.
Ad ignorantiam (*Latin*). To ignorance.
Ad infinitum (*Latin*). Without end.
Ad interim (*Latin*). In the meantime.
À discrédition (*French*). At discretion.
Ad libitum (*Latin*). At pleasure.
Ad patres (*Latin*). [Gathered] to his fathers.
Ad summum (*Latin*). To the highest point or amount.
Affaire d'amour (*French*). Love affair.
Affaire d'honneur (*French*). An affair of honor; a duel.
À la française (*French*). In the French style.
À la mode (*French*). According to the fashion.
À l'anglaise (*French*). In the English style.
À la lyonnaise (*French*). Potatoes fried with sliced onions.
À la Maryland (*French*). With a sauce of butter, cream or wine.
Al fresco (*Italian*). In the open air.
Alis volat propriis (*Latin*). She flies with her own wings.
Al più (*Italian*). At most.
Alter ego (*Latin*). Another self; said of a close friend.
Altum mare (*Latin*). The high sea.
A majori ad minus (*Latin*). From the greater to the lesser.
A ma puissance (*French*). To the best of my ability.
A maximis ad minima (*Latin*). From the greatest to the least.
Amende honorable (*French*). A satisfactory apology.
Amicus humani generis (*Latin*). A friend of the human race.
Ancien régime (*French*). Ancient order.
Ante rem (*Latin*). Before the thing.
À outrance (*French*). To the bitter end.
À pied (*French*). On foot.
A posse ad esse (*Latin*). From possibility to actuality.

PROOFREADING AND COPY-PREPARATION

- Après moi le déluge (*French*). After me, the deluge.
A prima vista (*Italian*). At first sight.
A priori (*Latin*). From cause to effect.
Ars artium omnium conservatrix (*Latin*). The art preservative of all the arts [printing].
Asinus ad lyram (*Latin*). Unfitness for an undertaking.
Astra castra, numen lumen (*Latin*). The stars my camp, the Deity my lamp.
Auf Wiedersehen (*German*). Good-bye; until we meet again.
Au revoir (*French*). Farewell; until we meet again.
Au second (*French*). On the second floor.
Aut Cæsar aut nihil (*Latin*). Either Caesar or nothing.
Autrefois acquit (*French*). Previously discharged.
Avocat consultant (*French*). Consulting counselor.
A vuestra salud (*Spanish*). To your health.
Banco regis (*Latin*). On the king's bench.
Basis virtutum constantia (*Latin*). Constancy [is] the basis of the virtues.
Beati pacifici (*Latin*). Blessed [are] the peacemakers.
Belle dame (*French*). A beautiful lady.
Belles-lettres (*French*). Fine literature.
Beneficium accipere libertatem est vendere (*Latin*). To accept a favor is to sell your liberty.
Ben trovato (*Italian*). A lucky find.
Bête noire (*French*). Literally, bugaboo; a thing of abhorrence.
Billet d'amour (*French*). Love-letter.
Billet doux (*French*). A love-letter.
Bis dat qui cito dat (*Latin*). He gives twice who gives promptly.
Blut und Eisen (*German*). Blood and iron.
Bona fide (*Latin*). In good faith.
Bon ami (*French*). Good friend.
Bon avocat, mauvais voisin (*French*). A good lawyer makes a bad neighbor.
Bonne camaraderie (*French*). Good fellowship.
Bon jour (*French*). Good morning.
Bonne fortune (*French*). Good fortune.
Bon soir. (*French*). Good evening.
Bon vivant (*French*). A good liver.
Borgen macht Sorgen (*German*). Borrowing makes sorrowing.
Brevi manu (*Latin*). With a short hand.
Cambio non è furto (*Italian*). Exchange is no robbery.
Canis in præsepi (*Latin*). Dog in the manger.
Cara sposa (*Italian*). Dear wife.
Caret initio et fine (*Latin*). It lacks beginning and end.
Carpe diem (*Latin*). Take advantage of the opportunity.
Casus conscientiæ (*Latin*). Case of conscience.
Causa æquat effectum (*Latin*). The cause equals the effect.
Cause célèbre (*French*). A legal case which attracts much attention.
Caveat actor (*Latin*). Let the doer beware!
Caveat emptor (*Latin*). Let the buyer beware!
Cave quid dicis, quando, et cui (*Latin*). Beware what you say, when, and to whom.
Celui qui veut, celui-là peut (*French*). Where there's a will, there's a way.
Censor morum (*Latin*). Censor of morals.
C'est à dire (*French*). That is to say.

LIST OF FOREIGN PHRASES

- Chacun à son goût (*French*). Every man to his taste.
Chef de cuisine (*French*). A head cook.
Chef-d'œuvre (*French*). Chief work. A masterpiece.
Chemin de fer (*French*). Railway.
Cherchez la femme! (*French*). Look for the woman!
Che sarà sarà (*Italian*). What will be will be.
Cogito, ergo sum (*Latin*). I think, therefore I am.
Comme il faut (*French*). As it should be.
Con spirito (*Italian*). With spirit or animation.
Consummatum est (*Latin*). It is completed.
Coup d'état (*French*). A sudden or unexpected political stroke.
Crux (*Latin*). A difficult problem.
Culpa lata (*Latin*). Gross negligence.
Cum grano salis (*Latin*). With a grain of salt.
Danse macabre (*French*). Dance of death.
Data et accepta (*Latin*). Expenditures and receipts.
De bonne grâce (*French*). With good grace.
Deception visus (*Latin*). Optical illusion.
Dei plena sunt omnia (*Latin*). All things are full of God.
Delenda est Carthago (*Latin*). Carthage must be destroyed.
De mal en pis (*French*). From bad to worse.
De profundis (*Latin*). Out of the depths.
Deus ex machinâ (*Latin*). A god out of a machine; unexpected aid in emergency.
Dichtung und Wahrheit (*German*). Poetry and Truth.
Dieu et mon droit (*French*). God and my right; motto of Great Britain.
Docendo discimus (*Latin*). By teaching we learn.
Dolce far niente (*Italian*). Sweet idleness.
Double entendre (*French*). Double meaning.
Dum fervet opus (*Latin*). While the work is glowing hot.
Duos qui sequitur lepores, neutrum capit (*Latin*). He who chases two hares catches neither.
Du sublime au ridicule il n'y a qu'un pas (*French*). From the sublime to the ridiculous
there is but a step.
Éclat (*French*). Brilliance of achievement.
École militaire (*French*). Military school.
E contra (*Latin*). On the other hand.
Ecrasez l'infâme! (*French*). Crush the wretch! [Voltaire, referring to religious superstition.]
Editio princeps (*Latin*). First edition.
Eisen und Blut (*German*). Iron and blood.
El sabio muda consejo; el necio no (*Spanish*). The wise man changes his mind; the fool
does not.
En déshabillé (*French*). In an undressed state.
Enfant terrible (*French*). A terrible child.
En passant (*French*). By the way.
E Pluribus Unum (*Latin*). One out of many; motto of the United States.
Errare humanum est (*Latin*). To err is human.
Esprit de corps (*French*). A spirit of fellowship; an animating spirit.
Et sequentes or et seq. (*Latin*). And the things following.
Et tu, Brute! (*Latin*). And thou, Brutus!
Ex facie (*Latin*). On the face.
Ex libris (*Latin*). From the books [of]; a book-plate.

PROOFREADING AND COPY-PREPARATION

- Ex officio (*Latin*). By virtue of office.
Ex parte (*Latin*). On one side or part.
Experientia docet stultos (*Latin*). Experience teaches [even] fools.
Ex ungue leonem (*Latin*). From his claw [one may recognize] the lion.
Faber est quisque fortunae sua (*Latin*). Every man is the architect of his own fortune.
Falsi crimen (*Latin*). The crime of forgery.
Fari quae sentiat (*Latin*). To speak what one thinks.
Faux pas (*French*). A mistake, or breach of manners.
Fax mentis, incendium gloriae (*Latin*). A burning desire for glory is a torch to the mind.
Fiat lux (*Latin*). Let there be light.
Fille de joie (*French*). A woman of the streets; a prostitute.
Fin de siècle (*French*). End of the century. Modern
Front à front (*French*). Face to face.
Gage d'amour (*French*). Pledge of love.
Goutte à goutte (*French*). Drop by drop.
Grosse Seelen dulden still (*German*). Great souls suffer in silence.
Grosse tête et peu de sens (*French*). Big head and little wit.
Habeas corpus (*Latin*). Literally, you are to have the body.
Haut et bon (*French*). Great and good.
Hic jacet (*Latin*). Here lies.
Hoc anno (*Latin*). In this year.
Hoi polloi (*Greek*). The multitude; the herd.
Homme d'affaires (*French*). Business man.
Homo sui juris (*Latin*). One who is his own master.
Honi soit qui mal y pense (*French*). Evil be to him who evil thinks.
Hors de combat (*French*). Vanquished; disabled.
Il a la mer à boire (*French*). He has an impossible task on his hands.
Impossible n'est pas un mot Français (*French*). "Impossible" is not a French word.
In absentia (*Latin*). In absence.
In bianco (*Italian*). In blank; in white.
Incomunicado (*Spanish*). Unable to be communicated with.
Index Prohibitorum (*Latin*). A list of prohibited books.
In extenso (*Latin*). At length; unabridged.
In re (*Latin*). In the matter of.
In statu quo (*Latin*). The state as it was before.
Ipsa facto (*Latin*). Actually; by the fact itself.
Jacta alea est (*Latin*). The die has been cast.
Je vis en espoir (*French*). I live in hope.
Journal intime (*French*). Private diary.
Jubilate Deo (*Latin*). Rejoice in God.
Judicium capitale (*Latin*). Capital punishment.
Labore et honore (*Latin*). With labor and honor.
La fame non vuol leggi (*Italian*). Hunger acknowledges no law.
Laissez faire (*French*). Non-interference.
La parole a été donnée à l'homme pour déguiser sa pensée (*French*). Speech was given to man to conceal his thoughts.
Lapsus calami (*Latin*). A typographical error.
Lapsus linguae (*Latin*). A slip of the tongue.
Le génie c'est la patience (*French*). Genius is patience.
Lettre de créance (*French*). Letter of credit.

LIST OF FOREIGN PHRASES

- Lex talionis (*Latin*). The law of reprisal or retaliation.
Loco citato (*Latin*). In the place cited.
Magna civitas magna solitudo (*Latin*). A great city [is] a great solitude.
Mal entendu (*French*). Ill-advised.
Más vale pájaro en mano que buitre volando (*Spanish*). A bird in the hand is worth two in the bush.
Materiam superabat opus (*Latin*). The workmanship was better than the material.
Mehr Licht (*German*). More light.
Me judice (*Latin*). In my judgment.
Mens sana in corpore sano (*Latin*). A sound mind in a sound body.
Mirabile dictu (*Latin*). Wonderful to relate.
Modus vivendi (*Latin*). Mode or manner of living.
Mon ami (*French*). My friend.
Mon Dieu (*French*). My God.
Multa cadunt inter calicem supremaque labra (*Latin*). There's many a slip 'twixt cup and lip.
Multum in parvo (*Latin*). Much in little.
Mutatis mutandis (*Latin*). With necessary changes.
Mutuum consensus (*Latin*). Mutual consent.
Ne exeat (*Latin*). Let him not depart.
Ne plus ultra (*Latin*). The uttermost; perfection.
N'est-ce pas? (*French*). Is that not so?
Nicht wahr? (*German*). Not true?
Ni firmes carta que no leas, ni bebas agua que no veas (*Spanish*). Before you sign, read and consider; before you drink, look into the water.
Nil desperandum (*Latin*). Never despair.
Nil sine numine (*Latin*). Nothing without Providence.
Noblesse oblige (*French*). Rank imposes an obligation.
No es oro todo lo que reluce (*Spanish*). All is not gold that glitters.
Nom de plume (*French*). A pen name. A writer's assumed name.
Non compos mentis (*Latin*). Not sound mentally.
Non obstante (*Latin*). Notwithstanding.
Non sequitur (*Latin*). It does not follow.
Non sibi, sed omnibus (*Latin*). Not for oneself, but for all.
No puede haber gracia donde no hay discreción (*Spanish*). There can be no true pleasure without discretion.
Nullum magnum ingenium sine mixtura dementiae fuit (*Latin*). No great genius was ever without a mixture of madness.
O Liberté, Liberté, que de crimes on commet en ton nom! (*French*). O Liberty, Liberty, what crimes are committed in thy name!
Olla podrida (*Spanish*). An incongruous mixture.
Omnia bona bonis (*Latin*). All things are good to the good.
Ora e sempre (*Italian*). Now and always.
O sancta simplicitas! (*Latin*). O sacred simplicity!
O tempora! O mores! (*Latin*). O the times! O the manners!
Par excellence (*French*). Pre-eminently.
Pari passu (*Latin*). With equal pace.
Parole d'honneur (*French*). Word of honor.
Paterfamilias (*Latin*). Father of a family.
Pax vobiscum (*Latin*). Peace be with you.

PROOFREADING AND COPY-PREPARATION

- Per contante (*Italian*). For cash.
Per curiam (*Latin*). By the court.
Père de famille (*French*). Father of a family.
Pièce de résistance (*French*). The principal work, as of art, or the principal dish, as of a dinner.

Place aux dames (*French*). Make way for the ladies.
Poco a poco (*Italian*). Little by little.
Poëta nascitur, non fit (*Latin*). The poet is born, not made.
Possunt quia posse videntur (*Latin*). They can because they think they can.
Prima facie (*Latin*). At first view.
Pro bono publico (*Latin*). For the public good.
Pro et con (*Latin*). For and against.
Pro nunc (*Latin*). For the present.
Pro tempore (*Latin*). For the time being.
Prudens futuri (*Latin*). Provident of the future.
Pseudonyme (*French*). A writer's assumed name.
Pur sang (*French*). Of pure blood.
Quid pro quo (*Latin*). One thing, or action, in return for another.
Quién sabe? (*Spanish*). Who knows?
Qui non proficit deficit (*Latin*). Who is not proficient is deficient.
Qui s'excuse s'accuse (*French*). Who excuses himself accuses himself.
Quod erat demonstrandum (*Latin*). Which was to be proved.
Quod vide (*Latin*). Which see.
Quo jure? (*Latin*). By what law?
Raison d'état (*French*). Reason of state.
Raison d'être (*French*). Reason for a thing's existence.
Rara avis (*Latin*). A rare bird.
Reductio ad absurdum (*Latin*). Reducing to an absurdity.
Relata refero (*Latin*). I tell the tale as it was told to me.
Répondez, s'il vous plaît (*French*). Please reply.
Requiescat in pace (*Latin*). May he rest in peace.
Res ipsa loquitur (*Latin*). The thing speaks for itself.
Resurgam (*Latin*). I shall rise again.
Revenons à nos moutons (*French*). Let us return to our sheep [or subject].
Ridere in stomacho (*Latin*). To laugh in one's sleeve.
Rus in urbe (*Latin*). The country in town.
Saggio fanciullo è chi conosce il suo vero padre (*Italian*). It is a wise son that knows his own father.
Sans doute (*French*). Without doubt.
Sans peur et sans reproche (*French*). Without fear and without reproach.
Sans souci (*French*). Without care.
Semper avarus eget (*Latin*). The avaricious man is always in need.
Semper fidelis (*Latin*). Always faithful.
Semper idem (*Latin*). Always the same.
Sic semper tyrannis (*Latin*). Thus ever to tyrants.
Sic transit gloria mundi (*Latin*). Thus the glory of the world passes away.
Siècle d'or (*French*). Golden age.
Sile, et philosophus esto (*Latin*). Keep silent, and be counted a philosopher.
Si monumentum requiris, circumspice (*Latin*). If you seek [his] monument, look about you

LIST OF FOREIGN PHRASES

- Sine curâ (*Latin*). Without care or worry.
Sine die (*Latin*). Without naming a day.
Sine loco et anno (*Latin*). Lacking place and date.
Sine morâ (*Latin*). Without delay.
Sine qua non (*Latin*). A condition that is indispensable.
Sotto voce (*Italian*). In an undertone.
Spero meliora (*Latin*). I hope for better things.
Stet processus (*Latin*). Let the process stand.
Sub sigillo (*Latin*). In the strictest confidence.
Summum bonum (*Latin*). Supreme good.
Saus cuique mos (*Latin*). Everyone has his own peculiar way.
Table d'hôte (*French*). A meal of several courses served in a restaurant at a fixed price.
Tel père, tel fils (*French*). Like father, like son.
Tempus fugit (*Latin*). Time flies.
Te nosce (*Latin*). Know thyself.
Tiens à la vérité (*French*). Hold to the truth.
Tot homines, quot sententiae (*Latin*). So many men, so many minds.
Traduttori traditori (*Italian*). Translators are betrayers.
Très bien (*French*). Very well.
Ua mau ke ea o ka aina i ka pono (*Hawaiian*). The life of our land has righteousness for its foundation.
Ultima Thule (*Latin*). Utmost bound or limit.
Una golondrina no hace verano (*Spanish*). One swallow does not make a summer.
Ut prosim (*Latin*). That I may be of service.
Ut supra (*Latin*). As above.
Vade mecum (*Latin*). Constant companion, especially of a book.
Valeat quantum valere potest (*Latin*). Let it pass for what it is worth.
Vedi Napoli, e poi muori (*Italian*). See Naples, and then die.
Vendidit hic auro patriam (*Latin*). This man sold his country for gold.
Veni, vidi, vici (*Latin*). I came, I saw, I conquered.
Vera causa (*Latin*). A real cause or complaint.
Veritatis simplex oratio est (*Latin*). The language of truth is simple.
Vincit omnia veritas (*Latin*). Truth conquers all things.
Virtute officii (*Latin*). By virtue of office.
Vita brevis, longa ars (*Latin*). Life is short, art long.
Vita sine litteris mors est (*Latin*). Life without literature is death.
Vive memor leti (*Latin*). Live mindful of death.
Voilà! (*French*). There! There you have it.
Volens et potens (*Latin*). Willing and able.
Vous l'avez voulu (*French*). You have wished it; blame yourself.
Vox populi, vox Dei (*Latin*). The voice of the people is the voice of God
Wahrheit und Dichtung (*German*). Truth and Poetry.
Weltliteratur (*German*). World-literature.
Zum Beispiel (*German*). For example.

CHAPTER XVI

Similar-Sounding Words or Homonyms

A HOMONYM is a word that agrees with another in sound, but differs from it in spelling and meaning. For instance, *freeze* and *frieze* are homonyms because their pronunciation is similar. On the other hand, however, *command*, with the sound of *a*, and *commend*, with that of *e*, despite the fact that they are *almost* similar, are not homonyms. *The true test of a homonym is that the sound of both words is practically identical.*

In this author's opinion, based on extensive research, the following list of homonyms is the most complete ever compiled in one chapter. A few words that are not homonyms have been included because the failure to differentiate between them after the type has been set might cause serious errors in the printed work.

A careful study of this list of homonyms should be of considerable value to everyone interested in proofreading and copy-preparation.

(*Words Starred [*] Are Not True Homonyms*)

| | | |
|----------------------------|-----------------------------|--------------------------|
| ACCEDE,* to agree | AISLE, passage in a church | ASCENT, act of going up |
| EXCEED,* to surpass | ISLE, a small island | ASSENT, consent |
| ACCEPT,* receive willingly | AIT, tiny isle | ASSAY,* to test (metals) |
| EXCEPT,* discriminate | ATE, had eaten | ESSAY,* to attempt |
| ACCESS,* opening into | EIGHT, number | AUGER, boring instrument |
| EXCESS,* overindulgence | ALL, entire amount | AUGUR, soothsayer |
| ADDS, does add; joins | AWL, tool to pierce hole | AUGHT, anything |
| ADZE, edged tool | ALTAR, place for sacrifice | OUGHT, in duty bound |
| AERIE, eagle's nest | ALTER, to change | AURICLE, external ear |
| EERIE, weird; wild | ANSWER, white-fronted goose | ORACLE, prophet; seer |
| AIL, to be ill | ANSWER, reply | AYE, yes; affirmative |
| ALE, malt liquor | ANTE,* before | EYE, organ of sight |
| AIR, the atmosphere | ANTI,* against | BAD, not good |
| ERE, before | ARC, part of circle | BADE, commanded |
| HEIR, one who inherits | ARK, vessel | |

SIMILAR-SOUNDING WORDS, OR HOMONYMS

| | | |
|----------------------------|----------------------------|------------------------------|
| BAIL, surety | BLUE, color | CALLOUS, hardened |
| BALE, package of goods | BLEW, did blow | CALLUS, hardness of skin |
| BAIT, lure; to harass | BOAR, male swine | CANNON, great gun |
| BATE, to lessen | BORE, to make hole | CANON, rule or law |
| BAIZE, coarse woolen stuff | BOGEY, number golf strokes | CAN'T, cannot |
| BAYS, bay trees; garland | BOGIE, low-built truck | CANT, slang; stock phrases |
| BEYS, Turkish governors | BOGY, specter | CANVAS, coarse cloth |
| BALD, hairless | BOLDER, more bold | CANVASS, to sell; to sift |
| BALLED, into ball | BOULDER, large stone | CAPITAL,* city where head of |
| BAWLED, cried | BOLE, kind of fine clay | State or nation resides |
| BALL, round body | BOLL, seed-vessel; pod | CAPITOL,* edifice where |
| BAWL, to cry aloud | BOWL, vessel for liquids | Governor or President |
| BARD, poet | BORN, brought forth | lives |
| BARRED, fastened with bars | BORNE, carried; conveyed | CARAT, unit of measure for |
| BARE, naked; slight | BOURN, bound; limit | precious stones |
| BEAR, animal; to carry | BOROUGH, a corporate town | CARET, insertion mark for |
| BASE, mean; vile | BURROW, a rabbit-hole | reading-matter |
| BASS, part in music | BOUGH, branch of tree | CARROT, a vegetable |
| BAY, arm of sea; tree | BOW, act of respect | CASK, barrel |
| BEY, Turkish governor | BRAKE, machine; thicket | CASQUE, armor over head |
| BE, to exist | BREAK, to rend apart | CAST, to throw; to hurl |
| BEE, insect | BREACH, break; gap | CASTE, distinction of class |
| BEACH, sandy shoreline | BREECH, butt of gun | CAUF, basket for fish |
| BEECH, tree | BREAD, article of food | COUGH, throat disturbance |
| BEAT, to strike | BRED, brought up | CEDAR, evergreen tree |
| BEET, garden vegetable | BREWS, does brew | CEDER, one who cedes |
| BEAU, gallant | BRUISE, to injure | CEDE, to yield; to give up |
| BOW, weapon | BRIDAL, marriage party | SEED, germ |
| BEER, liquor | BRIDLE, harness for horse | CEIL, overlay top of room |
| BIER, frame to bear dead | BROACH, to make public | SEAL, marine animal; stamp |
| BELL, sounding vessel | BROOCH, ornamental pin | CEILING, upper surface |
| BELLE, admired young lady | BROWS, hair above eyes | SEALING, fastening |
| BERRY, small fruit | BROWSE, to feed on shrubs | CELL, small, close room |
| BURY, to inter | BRUIT, to noise abroad | SELL, to give for price |
| BIGHT, bay; curl in rope | BRUTE, beast | CELLAR, underground room |
| BITE, to seize with teeth | BUT, except; besides | SELLER, one who sells |
| BEEN, participle of "be" | BUTT, larger end; cask | CENSER, jar for incense |
| BIN, box for grain, items | BUY, to purchase | CENSOR, critic |
| BERTH, sleeping-place | BY, near | CENT, coin |
| BIRTH, coming into life | CALENDAR, almanac | SCENT, smell; odor |
| BLOC, combination | CALENDER, hot-press | SENT, dispatched |
| BLOCK, solid piece | CALL, to summon | CERE, to cover with wax |
| | CAUL, head-skin in birth | SEAR, to burn; to scorch |
| | | SEER, prophet |
| | | SERE, dried up; withered |

PROOFREADING AND COPY-PREPARED

| | | |
|-----------------------------|----------------------------|----------------------------|
| CEREAL, breakfast food | COARSE, not fine | CYMBAL, plate; musical |
| SERIAL, continued story | CORSE, living body | SIMBALL, doughnut |
| CERCUS, insects' antennae | COURSE, way; career | SIMBIL, African stork |
| CIRCUS, open-air show | COARSER, quite coarse | SYMBOL, sign; token |
| CESSION, act of yielding | COURSER, swift horse; bird | DAM, bank to confine water |
| SESSION, sitting | COIGN, advantage | DAMN, to condemn |
| CETACEOUS, about whales | COIN, piece of money | DAY, sunrise to sunset |
| SETACEOUS, of bristles | QUOIN, wood or metal wedge | DEY, Turkish title |
| CHAGRIN,* wounded pride | COLONEL, military title | DEAR, beloved; costly |
| SHAGREEN,* untanned leather | KERNEL, small grain | DEER, ruminant mammal |
| CHAMPAGNE, kind of wine | COLOR, hue, tint | DEMEAN, to debase; deport |
| CHAMPAIGN, flat country | CULLER, one who picks | DEMESNE, manor-place |
| CHAOS, disorder | COMPLACENT, satisfied | DESERT, to forsake |
| CHAUS, wildcat | COMPLAISANT, courteous | DESSERT, close of meal |
| KAUS, Persian Gulf wind | COMPLEMENT, full number | DEVISER, one who plans |
| CHASED, pursued | COMPLIMENT, subtle praise | DIVISOR, which divides |
| CHASTE, virtuous; pure | CONFIDANT, to confide in | DEW, condensed vapor |
| CHOIR, group of singers | CONFIDENT, sure; certain | DUE, owed; required |
| QUIRE, 24 sheets of paper | CORE, inner part | DIE, to expire |
| CHOLER, anger | CORPS, body of troops | DYE, to color; tinge |
| COLLAR, band; neckpiece | CORRESPONDENCE, letters | DIRE, terrible; dreadful |
| CHEWS, bites and grinds | CORRESPONDENTS, writers | DYER, garment-cleanser |
| CHOOSE, to select | COUNCIL, governing body | DISCREET, prudent |
| CHORD, aeronautical; music | COUNSEL, lawyer; adviser | DISCRETE, not concrete |
| CORD, string or rope | COWARD, non-courageous | DOE, female deer |
| CHOUGH, Old-World bird | COWERED, frightened | DOUGH, paste for bread |
| CHUFF, coarse clown; boor | COUSIN, relative | DONE, finished; performed |
| CINQUE, five in dice | COZEN, to cheat; defraud | DUN, dull brown; harass |
| SINK, drain | CREAK, grating sound | DOST, performest |
| CITE, to summon; to quote | CREEK, small stream | DUST, particles of earth |
| SIGHT, sense of seeing | CREWS, plural of crew | DRAFT, bill of exchange |
| SITE, situation; place | CRUISE, sail the sea | DRAUGHT, current of air |
| CLAUSE, part of sentence | CRUSE, cup for liquids | DUAL, double role |
| CLAWS, nails of animals | CUE, a signal | DUEL, fight |
| CLIMB, to mount; to ascend | QUEUE, winding line; tail | DYEING, coloring |
| CLIME, climate; region | CURRENT, kind of raisin | DYING, expiring |
| COAL, fuel for heat | CURRENT, moving stream | EARN, to merit by labor |
| COLE, kind of cabbage | CYAN, bluish-green hue | ERNE, sea-eagle |
| COALED, coal filled in | SCION, direct heir | URN, kind of vase |
| COLD, absence of heat | CYGNET, young swan | ewe, female sheep |
| COAMING, protective wall | SIGNET, seal | YEW, evergreen tree |
| COMBING, to dress hair | | YOU, personal pronoun |

SIMILAR-SOUNDING WORDS, OR HOMONYMS

| | | |
|----------------------------|----------------------------|----------------------------|
| EWER, wide-mouthed jug | FLOUR, ground grain | GOER, one who goes |
| HEWER, manual laborer | FLOWER, blossom | GORE, to penetrate |
| EWES, sheepfolds | FORBEAR, bear with | GORED, pierced |
| YEWS, shrubs | FOREBEAR, ancestor | GOURD, fruit; the melon |
| EXERCISE, body movements | FORE, before; in advance | GORILLA, large ape |
| EXORCISE, uproot; tear out | FOUR, number | GUERRILLA, unseen fighter |
| EYELET, small hole | FORMALLY, formal manner | GRATE, to rub harshly |
| ISLET, small island | FORMERLY, heretofore | CREAT, large; vast |
| FAIN, gladly; with joy | FORT, fortified place | GRATER, utensil to grate |
| FANE, temple | FORTE, in which one excels | GREATER, larger |
| FEIGN, to pretend | FORTH, forward; out | GREAVES, armor for legs |
| FAINT, weak; languid | FOURTH, next after third | GRIEVES, pains; afflicts |
| FEINT, pretense | FOUL, filthy; unclean | GRISLY, horrible |
| FAIR, clear; comely | FOWL, bird | GRIZZLY, grayish |
| FARE, food; passage price | FRANC, a French coin | GROAN, sigh, as in pain |
| FAKER, swindler; cheat | FRANK, open; ingenuous | GROWN, increased in size |
| FAKIR, Moslem conjurer | FRAISE, ruffle, plait | GROCER, sells victuals |
| FAN, to cool | FRAYS, quarrels | GROSSE, larger; coarser |
| PHAN, physical character | PHRASE, brief expression | GUESSED, conjectured |
| FATE, destiny | FREEZE, to congeal; ice | GUEST, a visitor |
| FETE, festival | FRIEZE, a coarse cloth | GUISE, appearance |
| FAUN, fabled woods deity | FURS, pelts; fine hairs | GUYS, ropes; fellows |
| FAWN, young deer | FURZE, thorny shrub | HAIL, frozen rain; to call |
| FEAT, exploit | GAIT, mode of walking | HALE, hearty; strong |
| FEET, plural of foot | GATE, way of entrance | HAIR, growing from skin |
| FEEL, to touch; handle | GAMBLE, play for money | HARE, small animal |
| PHEAL, jackal's cry | GAMBOL, to frolic | HALL, large room |
| FELLOE, exterior rim | GANG, band; crew | HAUL, to drag; to pull |
| FELLOW, associate | GANGUE, worthless rock | HANDSOME, good-looking |
| FILTER, to strain | GILD, gold overlaying | HANSOM, two-wheeled cab |
| PHILTER, love-potion | GUILDF, an association | HART, male deer, stag |
| FIND, to discover | GILDER, one who gilds | HEART, organ of body |
| FINED, exact penalty | GUILDER, Dutch coin | HAY, dried grass |
| FIR, evergreen tree | GILT, overlaid with gold | HEY, exclamation |
| FUR, fine, soft hair; pelt | GUILT, crime; sin | HEAL, to restore; to cure |
| FISHER, one who fishes | GLAIR, white of an egg | HEEL, hind part of foot |
| FISSURE, crack; cleft | GLARE, dazzling light | HEAR, to perceive by ear |
| FLEA, small insect | GLOWS, shines | HEER, weaving term |
| FLEE, to hasten away | GLOZE, to flatter | HERE, in this place |
| FLEW, did fly | GNEISS, species of rock | HEARD, did hear |
| FLUE, passage for smoke | NICE, neat; satisfactory | HERD, many beasts |
| FLOE, floating ice | GNU, African antelope | HEW, to cut |
| FLOW, to run as water | KNEW, did know | HUE, tint; color |

PROOFREADING AND COPY-PREPURATION

| | | |
|------------------------------------|------------------------------------|------------------------------------|
| HIDE , disappear; pelt | KNAVE , dishonest person | LIAR , teller of untruths |
| HIED , went | NAVE , hall of cathedral | LYRE , musical instrument |
| HIE , to move with haste | KNEAD , to work dough | LIE , untruth; recline |
| HIGH , lofty; elevated | NEED , necessity; desire | LYE , alkaline solution |
| HIGHER , loftier | KNIGHT , mounted soldier | LIMB , member; branch |
| HIRE , for wages | NIGHT , after day | LIMN , to draw; to paint |
| HIM , pronoun | KNIT , weave with needles | LINKS , parts of chain |
| HYMN , sacred song | NIT , egg of insect | LYNX , wildcat |
| HOARD , to lay up; to amass | KNOT , close tie; group | LITERAL , real; actual |
| HORDE , wandering clan | NOT , negation | LITTORAL , shore of sea |
| HOLD , to grasp | KNOW , have knowledge | LO , interjection |
| HOLED , put in hole | NO , opposite of yes | LOW , not high; humble |
| HOES , plural of hoe | KNOWS , acquainted with | LOAD , freight; burden |
| HOSE , stockings | NOSE , organ of smell | LODE , mineral vein |
| HOLE , cavity | LAC , kind of resin | LOWED , cow's calling sound |
| WHOLE , all; total | LACK , want; need | LOAN , grant of money |
| HOLY , divine; sacred | LACKS , wants; has not | LONE , devoid of company |
| WHOLLY , entirely | LAX , loose; remiss | LOCH , lake |
| HOOP , ring, wood or metal | LADE , to load; to freight | LOCK , to fasten with lock |
| WHOOP , cry aloud; shout | LAID , placed; put | LORE , learning |
| HOOSE , sheep cough | LAIN , participle of lie | LOWER , to let down |
| WHOSE , which one | LANE , narrow street | MADE , formed; finished |
| HOUR , sixty minutes | LAPS , folds; drinks | MAID , an unmarried woman |
| OUR , pronoun | LAPSE , gliding; to pass | MAGNATE , head of industry |
| IDLE , doing nothing | LEA , meadow | MAGNET , attracting force |
| IDOL , pagan god | LEE , sheltered side | MAIL , batch of letters |
| IDYL , poem or romance | LEACH , to filter through | MALE , masculine |
| IMMANENT , indwelling | LEECH , blood sucker | MAIN , principal; chief |
| IMMINENT , near future | LEAD , metallic element | MANE , hair on neck |
| IN , within | LED , past tense of lead | MAIZE , Indian corn |
| INN , tavern | LEAF , part of plant | MAZE , confusion |
| INCITE , to rouse | LIEF , gladly; willingly | MANNER , one's attitude |
| INSIGHT , discernment | LEAK , to ooze out | MANOR , hall of an estate |
| INDICT , to charge | LEEK , kind of onion | MANTEL , shelf |
| INDITE , compose; dictate | LEAN , thin | MANTLE , cape; covering |
| INVADE , to enter by force | LIEN , claim on property | MARK , impression |
| INVEIGHED , railed against | LEER , to grimace | MARQUE , license |
| JAM , to press; to crowd | LEHR , glassware oven | MARSHAL , officer of rank |
| JAMB , side-piece of door | LESSEN , to minimize | MARTIAL , warlike |
| KEY , fastener; clue | LESSON , portion to learn | MASSED , grouped; assembled |
| QUAY , mole; wharf | LEVEE , embankment | MAST , spar; upright pole |
| KILL , to deprive of life | LEVY , to raise; to collect | MEAD , drink; meadow |
| KILN , furnace or oven | | MEED , reward |

SIMILAR-SOUNDING WORDS, OR HOMONYMS

| | | |
|------------------------------------|-------------------------------------|------------------------------------|
| MEAN , middle point; base | NAVAL , pertaining to navy | PEER , equal |
| MIEN , bearing; manner | NAVEL , attachment point | PIER , wharf |
| MEAT , flesh for food | NAY , no | PIR , Mohammedan saint |
| MEET , fit; proper | NEIGH , to cry, as horse | PENCIL , to draw; a brush |
| METE , to measure | NONE , no one; not any | PENSILE , hanging; pendent |
| MEDAL , badge of honor | NUN , religious devotee | PENDANT , jewel for ears |
| MEDDLE , to interfere | OAR , paddle for rowing | PENDENT , hanging |
| METAL , hard substance | ORE , metal and stone | PIE , pastry |
| METTLE , spirit | ODE , lyric song | PI , disordered mass |
| MEWL , to cry as child | OWED , indebted | PLACE , a situation |
| MULE , animal | ONE , single unit | PLAICE , a flat fish |
| MEWS , enclosures; cages | WON , gained | PLAIN , flat land; evident |
| MUSE , to meditate | ORDINANCE , *law; regulation | PLANE , surface; tool |
| MIGHT , strength; power | ORDNANCE , * munitions | PLAIT , fold; to braid |
| MITE , small thing | PAIL , vessel for liquids | PLATE , flat dish |
| MINER , one who mines | PALE , wan; pallid | PLEAS , pleadings |
| MINOR , under legal age | PAIN , suffering | PLEASE , to give pleasure |
| MISSED , failed | PANE , square of glass | PLUM , fruit |
| MIST , cloudy; vaporous | PAIR , two of a kind | PLUMB , perpendicular |
| MISTIC , boat | PARE , to cut off skin | POLE , long staff |
| MYSTIC , mysterious | PEAR , fruit | POLL , the head |
| MOAN , to bewail; to lament | PALATE , roof of mouth | PORE , observe intently |
| MOWN , cut down, as grass | PALLET , bed | POUR , to empty out |
| MOAT , ditch or trench | PALETTE , artist's board | PRAISE , commendation |
| MOTE , small particle | PALL , cloak; covering | PRASE , a kind of quartz |
| MODE , fashion; manner | PAWL , sliding bolt | PRAYS , entreats |
| MOWED , cut; level | PASSED , walked by | PREYS , plunders |
| MONETARY , * of money | PAST , that which is gone | PRAY , to entreat |
| MONITORY , * warning | PATIENCE , calm; fortitude | FREY , plunder; booty |
| MORE , * greater in degree | PATIENTS , sick persons | PRECEDENCE , going before |
| MOWER , * one who mows | PAUSE , temporary stop | PRECEDENTS , basic examples |
| MORNING , beginning day | PAWS , feet of beasts | PRESENCE , being present |
| MOURNING , sorrowing | PEACE , tranquillity | PRESENTS , gifts presented |
| MUCH , great deal | PIECE , part; portion | PRINCIPAL , chief; capital |
| MUTCH , woman's frilled cap | PEAK , the top | PRINCIPLE , rule; truth |
| MUCOUS , slimy | PEEK , to look secretly | PRIES , scrutinizes |
| MUCUS , thick fluid | PIQUE , ill-will; to excite | PRIZE , to value highly |
| MUSCLE , organ of motion | PEAL , succession of sounds | PROFIT , to earn |
| MUSSAL , oiled-rag torch | PEEL , rind; to strip off | PROPHET , a seer; foretell |
| MUSSEL , marine bivalve | PEARL , a gem | PROPHECY , * prediction |
| MUSTARD , condiment | PURL , to mark outline | PROPHESY , * foretell |
| MUSTERED , assembled | PEDAL , to push forward | QUARTS , plural of quart |
| | PEDDLER , to sell wares | QUARTZ , rock-crystal |

PROOFREADING AND COPY-PREPURATION

| | | |
|----------------------------|---------------------------|--------------------------|
| RABBIT,* a groove | ROAD, path; way | SERGE, kind of cloth |
| RABBIT,* a hare | RODE, did ride | SURGE, to rise; to swell |
| RACK, engine of torture | ROWED, did row | SEW, to use needle |
| WRACK, sea-weed | ROAR, loud noise | SO, in this manner |
| RAIN, water from clouds | ROWER, one who rows | SOW, to scatter |
| REIGN, to rule; to govern | ROE, spawn of fish | SHEAR, to clip |
| REIN, part of a bridle | ROW, to propel with oars | SHEER, quite; turn aside |
| RAISE, to pull up; exalt | ROLE, character part | SIGN, symbol; token |
| RAYS, plural of ray | ROLL, revolve; name-list | SINE, line in geometry |
| RAZE, to demolish | ROOD, fourth of an acre | SIMIR, hyena |
| RAP, quick blow; to strike | RUDE, uncivil | SIMMER, to boil slowly |
| WRAP, to fold up | ROTE, repetition | SLAY, to kill |
| READ, perused | WROTE, did write | SLEIGH, for snow travel |
| RED, color | ROUGH, not smooth; uneven | SLEIGHT, a trick |
| READ, to peruse | RUFF, linen for the neck | SLIGHT, trivial |
| REED, plant | RUIN, to destroy | SLEW, killed |
| REAL, genuine | RUNE, ancient symbol | SLOUGH, low spirits |
| REEL, spool; sway | RYE, kind of grain | SLUE, to turn about |
| RECK, to mind; to heed | WRY, twisted; distorted | SLOE, wild plum |
| WRECK, ruin | SAC, baglike organ | SLOW, not quick |
| REEK, to emit vapor | SACK, large bag; to rob | SOAR, to fly aloft |
| WREAK, to take vengeance | SAIL, to move by sails | SORE, hurt; tender |
| REST, peace; quietness | SALE, act of selling | SOARED, flying high |
| WREST, to take by force | SANE, normal mentally | SWORD, long blade |
| RETCH, to try to vomit | SEINE, large fishing net | SOLD, purchased |
| WRETCH, vile person | SCENE, view; sight | SOLED, sole a shoe |
| RHEUM, watery humor | SEEN, beheld; perceived | SOLE, ball of foot |
| ROOM, apartment | SCULL, boat; short oar | SOUL, the spirit * |
| RHYME, agreement in sound | SKULL, case around brain | SOME, a portion |
| RIME, hoar-frost | SCYE, garment armhole | SUM, amount |
| RIGHT, not wrong | SIGH, to lament; yearn | SON, male child |
| RITE, ceremony | SEA, body of water | SUN, source of light |
| WRIGHT, a workman | SEE, to visualize | SPEISS, smelting result |
| WRITE, act of writing | SEAM, to join by sewing | SPICE, strong herbs |
| RIND, outside of fruit | SEEM, to appear | STAID, settled manner |
| RYND, millstone fitting | SEAS, plural of sea | STAYED, remained |
| RING, circle; to sound | SEES, perceives | STAIR, step |
| WRING, to twist | SEIZE, to grasp | STARE, to gaze fixedly |
| RIOT, disorder; chaos | SEIGNIOR, title | STAKE, stick; wager |
| RYOT, peasant in India | SENIOR, older | STEAK, slice of meat |
| RIPE, ready to eat | SERF, slave | STATIONARY, permanent |
| RYPE, Norwegian ptarmigan | SURF, swell of the sea | STATIONERY, paper; ink |

SIMILAR-SOUNDING WORDS, OR HOMONYMS

| | | |
|-------------------------------------|-------------------------------------|------------------------------------|
| STEAL , to take secretly | THRONE , seat of ruler | WAIL , to lament; mourn |
| STEEL , hardened iron | THROWN , hurled; cast | WALE , streak; ridge |
| STEP , pace; move | THYME , herb | WHALE , ocean mammal |
| STEPPE , vast plain | TIME , duration | |
| STILE , steps over fence | TIDE , seas' rise and fall | WAIN , wagon |
| STYLE , mode of expression | TIED , fastened | WANE , to grow less |
| STRAIGHT , not crooked | TIER , one who ties | WAIST , part of the body |
| STRAIT , narrow; passage | TIRE , to weary; rim | WASTE , to squander |
| STRAIGHTENED , straight | TO , preposition | WAIT , to tarry; stop |
| STRAITENED , confined | TOO , over; likewise | WEIGHT , heaviness |
| SUBTLER , more cunning | TWO , number | |
| SUTLER , army huckster | TOCSIN , alarm bell | WAIVE , to give up; defer |
| SUITE , set; retinue | TOXIN , poison | WAVE , billow; breaker |
| SWEET , not sour | TOE , part of foot | WARE , merchandise |
| SURPLICE ,* outer linen robe | TOW , coarse part of flax | WEAR , to impair |
| SURPLUS ,* remainder | TOLD , made known | WAY , road; path |
| TACKS , small nails | TOLED , enticed; allured | WEIGH , to balance |
| TAX , money levied | TOLLED , did toll; rung | WHEY , watery part of milk |
| TAIL , the end | TON , twenty-hundred weight | WEATHER , state of air |
| TALE , story | TUN , large cask | WETHER , sheep |
| TAPER , slender candle | TRACKED , traced | WHETHER , alternative |
| TAPIR , nocturnal mammal | TRACT , region | |
| TARE , allowance in weight | TRAY , small server | WEAK , feeble; infirm |
| TEAR , to rend | TREY , three at cards | WEEK , seven days |
| TEAM , horses harnessed | TROCHE , medicated tablet | WEAL , well-being; riches |
| TEEM , to be full | TROCHEE , poetical foot | WEEL , whirlpool |
| TEAR , water from the eye | TROOP , body of soldiers | WEAN , draw off; alienate |
| TIER , row; rank | TROUP , company of actors | WEEN , to suppose; to think |
| TEAS , plural of tea | VALE , valley | WHEAL , welt; swelling |
| TEASE , to annoy | VEIL , covering for the face | WHEEL , to propel |
| THEIR , possessive pronoun | VAIN , fruitless; conceited | WHINE , to complain |
| THERE , in that place | VANE , weathercock | WINE , fermented grapes |
| THEOCRACY , clergy regime | VEIN , blood-vessel | |
| THEOCRASY , fusion of gods | VIAL , small bottle | WHITE , colorless; snowy |
| THREW , hurled | VIOL , musical instrument | WIGHT , a creature |
| THROUGH , from end to end | VICE , wickedness | WHITHER , what destination |
| THROE , violent pang; agony | WISE , tool holds tight | WITHER , to dry up; fade |
| THROW , to hurl; to cast | WADE , partly in water | |
| | WEIGHED , measure quantity | WITH , one to another |
| | | WITHE , twig that bends |
| | | WOOD , fuel; forest |
| | | WOULD , willing; wish |
| | | YOKE , that which binds |
| | | YOLK , yellow of egg |

CHAPTER VII

Errors in English Words and Sentence Structure

THIS CHAPTER is the result of painstaking selection and elimination of material accumulated and digested over a period of many years. In the pages that follow, various types of errors in English grammar and sentence structure will be found, together with their rectification. In choosing the different kinds of examples, which are included herein, this author selected only those which, in his opinion, would come definitely within the scope of proofreading and copy-preparation.

The sources used in checking the consistency and accuracy of this chapter were dictionaries, grammars, and a comprehensive group of authoritative style-books issued by newspapers, publishers, and printers. No one source was considered the final authority. Instead, each factor involved, whether of grammar, lack of clarity, or poor sentence structure, was analyzed and checked against dependable sources, in which there was unanimity of agreement. For these reasons, the reader may place implicit confidence in the correctness of the following material.

A or PER. The indefinite article *a* should be used with English words only, as *He earns ten dollars A day*. The Latin preposition *per* should be used with Latin words only, as *Substitute teachers are paid PER diem. She gets three thousand dollars PER annum*.

ABILITY or CAPACITY. *Ability* is the power of applying knowledge to practical purposes, as *His outstanding ABILITY won him a yearly scholarship*. The word *capacity* means the power of receiving and retaining knowledge with facility, as *Her CAPACITY for absorbing information was phenomenal*.

AFFECT or EFFECT. *Affect* (verb), transitive, must have an object which it has an influence upon, as *Sunspots AFFECT the weather (object)*. The audience was *AFFECTED by his superb acting*. Note the intrinsic difference between *effect* and *affect*. To *effect* means to accomplish, to bring something about. To *affect* means that something or somebody has been influenced by circumstances or other factors, as *The forty-hour week EFFECTED (brought about) a reduction in hours of labor, which in turn AFFECTED (had an influence upon) living conditions of the masses*. *Effect* (noun) means that which is produced by something antecedent.

ERRORS IN ENGLISH WORDS AND SENTENCE STRUCTURE

Logically, an *effect* must have a *cause*. The *cause* of physical distress is overeating. The *effect* of overeating is physical distress. *Effect* (verb) is transitive; that is, it must have an object. *You EFFECT a plan (object)*. The word *effect* means to *produce*, to *fulfill*, to *create*. (1) *He EFFECTED (produced) prosperity.* (2) *I EFFECTED (fulfilled) my plans.* (3) *They EFFECTED (created) improved rotation of crops.*

AGGRAVATE or EXASPERATE. Only inanimate things can be *aggravated*. A person or an animal is *exasperated*, *irritated* or *annoyed*. *His sorely tried patience was further AGGRAVATED. Do not EXASPERATE me any further.*

AMONG or BETWEEN. (Prepositions.) *Among* may apply to any number of persons more than two, as *He traveled AMONG the Chinese, Japanese and Filipinos as a preacher*. The preposition *between* applies to two persons only, as *She acted as an arbiter BETWEEN the two factions*. Webster's New International Dictionary limits this grammatical rule with the following: "When used with more than two objects it (*between*) brings them severally and individually into the relation expressed; as, a treaty *between* three powers; the three survivors had but one pair of shoes *between* them." Mawson and Robson's Complete Desk Book gives the following phrase with *between* used correctly: "A treaty *between* England, France, and Russia."

ANTHRACITE or BITUMINOUS. *Bituminous*, derived from *bitumen*, is properly an adjective, and can be used as a modifier, as *Ohio is a BITUMINOUS coal section*. The word *anthracite* is a noun and when used as a modifier of coal is needlessly repetitious. *Anthracite coal* is the same as *black-coal coal*. Correctly written, *Millions of tons of ANTHRACITE are mined in Pennsylvania*.

APPROPRIATE or EMBEZZLE. *Appropriate* and *embezzle* are not synonymous. *Appropriate* means to set apart for a particular purpose; to take something to which one has a just claim and keep it, as *According to the Court's ruling, he formally APPROPRIATED the estate*. The term *embezzle* denotes illegal possession of property belonging to others, to steal by acts of forgery or other devious means, as *The funds EMBEZZLED from the company amounted to fifty thousand dollars*.

APT, LIABLE or LIKELY. *Apt* means to have a natural or habitual tendency, or a quality that is adaptable or fitting, as *He is quite APT in his studies*. One who is *liable* is responsible or answerable legally or morally for some act, as *If he is convicted, he is LIABLE to twenty years in prison*. *Liable* also refers to a contingent event regarded as probable, and usually, although not always, favorable, as *She did not marry him, for it would have made her LIABLE to family ostracism*. The adjective *likely* indicates personal qualities that make for success, as *She is a LIKELY young woman*. It is used in the sense of possible or probable, that is, indicating a result or achievement, as *It is LIKELY that he will do the work well*. It also is used in an ironical sense, as *They were LIKELY stories that he told*.

ARE THERE or IS THERE. The words *are there* should be followed by a plural noun, as *ARE THERE any advantages to be gained from the plan?* The phrase *is there* is used when it is followed by a singular noun, as *Is THERE a doctor in the audience?*

AS or SO. *As* is used to indicate merely a nominal comparison, as *Mr. Johns is AS genial AS his father*. However, *so* is used together with *as* to show an uncomplimentary comparison, as *You were not so gracious last night AS you could have*

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been. Also, *so* is used where the negative construction is indicated by *not*, as *He is not so tall as you.*

ASPIRANT or CANDIDATE. A seeker of a nomination is an *aspirant* to that office; he is not a *candidate*. *It is well known that he is an ASPIRANT for the governorship of the state.* A person may be a *candidate* for the nomination, but not a *candidate* for the office until after he has been nominated. *He is a CANDIDATE for the mayoralty. She announced herself as a CANDIDATE for the nomination of Judge of the Children's Court.*

ATHLETICS (Singular or Plural). *Athletics* is *singular* when it means a collective form of physical training, as *ATHLETICS builds the health of the young people.* *Athletics* is *plural* when it refers to a number of separately listed sports, as *ATHLETICS, in the form of tennis, baseball, football and gymnastics, are popular in this country.*

AUDIENCE or SPECTATORS. An *audience* is an assembly of hearers, as *An AUDIENCE of five thousand heard Mischa Elman, the violinist.* Lookers-on or witnesses are *spectators*, as *Fifty thousand SPECTATORS saw the "Tigers" beat the "Reds."*

AUSTRALIA or AUSTRALASIA. *Australia* means the continent of that name. *Australasia* denotes all the island bodies situated in that part of the world near or adjacent to *Australia*.

AVENGE or REVENGE. We *avenge* wrongs done to others, as *I will AVENGE the insult to my father's memory.* We *revenge* wrongs done to ourselves, as *She REVENGED herself by destroying his reputation.*

AVOCATION or VOCATION. A person's *avocation* is the activities he pursues for pleasure or as a hobby, as *Tennis was his AVOCATION.* A *vocation* is one's profession or that calling by which one earns a living, as *His VOCATION is the practice of accounting.*

BALANCE or REMAINDER. *Balance* denotes equilibrium, difference between debit and credit, or the effect produced by a pair of scales, as *Relating to the debit and credit side, the BALANCE of the account shows a loss on realization.* The *remainder* is that which is left after something has been subtracted or used up, as *He utilized the REMAINDER of his capital to pay off certain debts.*

BELIEVE or EXPECT. *Believe* means credibility in some particular thing or incident; as *I BELIEVE that character counts in business.* *Expect* refers to the future with the implication of desire or interest, as *She EXPECTS to receive an increase in salary.*

BETTER or BEST. *Better* (comparative degree of adjective *good*) is used to compare two persons or things, as *Of the two garments, I think this is the BETTER quality.* The term *best* (superlative degree of the adjective *good*) is used to compare more than two persons or things. Never write "he is the *better* of the three," or "this is the *best* of the two." Correct use: *She is the BEST-TEMPERED of the four sisters.*

BESIDE or BESIDES. *Beside* is a preposition meaning "at," "by the side of," "away from," or "outside of," as *She sat BESIDE me during the concert.* As an adverb,

ERRORS IN ENGLISH WORDS AND SENTENCE STRUCTURE

besides denotes "in addition" or "moreover." As a preposition, *besides* means "in connection with" or "over and above": *BESIDES, I intend to move next month. He was concerned with financing the business BESIDES his other duties. She has nothing left of her inheritance BESIDES her house and furnishings.*

BEST—*See* Better.

BETWEEN—*See* Among.

BIANNUALLY, BIENNIALLY, BIMONTHLY, BIWEEKLY. *Bi* is a prefix meaning *twice* or *two*. Hence, *biannually* is twice a year; *biennially* means every two years; *bimonthly* is once every two months, which should not be mistaken for *semimonthly*, twice a month; *biweekly* means once every two weeks.

BIENNIALLY—*See* Biannually.

BIMONTHLY—*See* Biannually.

BITUMINOUS—*See* Anthracite.

BIWEEKLY—*See* Biannually.

BODY WILL BE SHIPPED (Wrong); **BODY WILL BE SENT** (Right), as *The body will be sent to Patanga for burial.*

BROADCAST. This verb remains unchanged in the three tenses, *present*, *past*, and *future*: *I BROADCAST* (present); *He BROADCAST* (past); *She will BROADCAST* (future).

CAME or WENT. *Came* means traveling toward a destination which is nearer than the point of departure, as *He CAME to the factory*. The word *went* indicates that one has traveled from a certain place to another a further distance away, as *They visited Boston, then WENT on to New York.*

CAN and MAY. *Can* means to be able; *may*, to be permitted. The *past* or *imperfect* of *may* is *might*; of *can*, *could*. The consensus of grammatical usage holds that *can* implies some form of ability or possibility; *may*, some form of permission, wish, contingency, or concession.

Can, denoting ability: *I CAN climb that wall.*

Can, denoting possibility: *CAN this be the end?*

Could, expressing inclination, based upon condition: *I COULD have knocked him down.*

Could, to be able under existing circumstances; often used satirically: *I COULD stand it.*

May, denoting permission: *Tell me that I MAY go.*

May, denoting wish: *MAY I never see you again.*

May, expressing contingency: *You MAY run into that pole unless you make a sharp turn.*

May, denoting inflexible purpose: *You MAY break my body, but never my will.*

Might, conditional statement: *With a little coaxing he MIGHT come.*

Might, censure or reproach: *You MIGHT at least apologize.*

Might, as a localism, meaning *is*: *What MIGHT your name be?*

CANDIDATE—*See* Aspirant.

CAPACITY—*See* Ability.

CHRISTMAS or XMAS. *Christmas* (*Christ plus Mass*), annual holiday commemorating the birth of Christ. *X* in *Xmas* is equivalent to the Greek letter *chi* (X)

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which it resembles. *Chi* (X) is the first letter in the Greek word for Christ (*ΧΡΙΣΤΟΣ*), *Christos*.

COLLECTIVE NOUN. A *collective noun*, while conveying a singular idea, may take either a singular or plural verb, depending on its meaning, and also on individual preference or style, as *Three thousand dollars IS the price of the merchandise. His Majesty's Government ARE ready to negotiate a treaty.*

COMMON or MUTUAL. These words are often used incorrectly by writers and editors, and occasionally overlooked, too, by copy-preparers. Also, proofreaders at times fail to note the wrong usage on the galley- or page-proof. *Common* is used to indicate that more than two persons are concerned, as *Certain selling traits are COMMON to all salesmen. Driving ambition was a COMMON bond of the four partners.* The term *mutual* implies an interchange of ideas, interests, or goods between two persons, two organizations, or two countries only. It is wrong to say "he is a *mutual friend*" unless that person is a friend to *two* individuals. Correct use: *The two partners had MUTUAL credits. Argentina and the United States have MUTUAL economic interests.*

COMPOSE or COMPRIZE. *Compose* denotes *make-up, form, or fashion*, as *The group was COMPOSED of people from many walks of life.* The term *comprise* means to *contain or include*, as *The corporation COMPRIZES thirty formerly independent companies.*

COMPRISE—See *Compose*.

CONFRONT or FACE. An inanimate object cannot *confront* or *face* anyone or anything. Therefore, it is incorrect to say that "*misfortune confronted him.*" Correct use: *She CONFRONTED her destiny with fortitude. He FACED great dangers with coolness.*

CONSENSUS or CONSENSUS OF OPINION. A *consensus* is the opinion of a number of persons. *Consensus of opinion* is a redundancy. Correct use: *They knew that it was the CONSENSUS of the meeting that the resolution be passed.* Also, the phrase *general consensus* is redundant, because *consensus* in itself includes the meaning *general*.

CONTINUAL or CONTINUOUS. *Continual* action is that which is constantly renewed and recurring, as *The speaker was greatly embarrassed by CONTINUAL interruptions.* Action that is uninterrupted, or progressing steadily without a break, is *continuous*, as *During the formal reception there was CONTINUOUS music by two orchestras.*

COULD—See *Can*.

CUSTOMER or PATRON. A *customer* is one who deals with a store or other commercial establishment. *The newly renovated store gained one hundred additional CUSTOMERS in one week.* A *patron* is one who attends a concert or who goes to the theater; also, a sponsor or supporter of public artistic enterprises is a *patron*, as *He is a regular PATRON of the theatre. Mrs. Smith is a PATRON of the Junior Guild Art Exhibit.*

DEADLY or DEATHLY. *Deadly* means causing or likely to cause death, fatal, as *The fer-de-lance is a DEADLY snake.* *Deathly* means a condition or appearance resembling death, deathlike, as *Her face had the DEATHLY pallor of approaching dissolution.*

ERRORS IN ENGLISH WORDS AND SENTENCE STRUCTURE

DESPITE or IN SPITE OF. These two terms are not synonymous. *Despite* (preposition), means *notwithstanding indirect opposition, etc., as DESPITE the crowds, we managed to make our way to the theatre.* The prepositional phrase *in spite of* indicates direct opposition, *defiance or indifference to all efforts to arrive at a settlement or understanding, as IN SPITE OF the Arbitration Board's ruling, the men refused to abide by it.*

DIFFER FROM or DIFFER WITH. Persons *differ from* one another in mental traits or physical appearance, as *Animals DIFFER FROM one another in color, shape, and size.* Persons *differ with* each other when they take opposite sides on any position or question, as *I DIFFER WITH you as to the cause of the conflict.*

DUE TO or OWING TO. These terms are similar and interchangeable, as *DUE TO unforeseen circumstances, the meeting was postponed.* *OWING TO inclement weather, we could not go to the festival.*

EACH OTHER or ONE ANOTHER. *Each other* applies to two persons exclusively, while *one another* refers to more than two, as *They cared greatly for EACH OTHER. The people in the community always helped ONE ANOTHER.*

EFFECT—See Affect.

EITHER, OR. *Either* is a conjunction, meaning one of two, or *one OR the other,* from the positive viewpoint, as *EITHER John OR William should go.*

EMBEZZLE—See Appropriate.

EXASPERATE—See Aggravate.

EXPECT—See Believe.

EXPLETIVE. This term means "something which fills out." Some forms of *expletives* are: *THERE were many present. WHEN shall we go? IT rained in torrents.*

EXPLICIT or IMPLICIT. The meaning of *explicit* is "clear," "definite," "distinct," as *I gave you EXPLICIT instructions how to do the work.* The word *implicit* means unreserved, implied, or absolute, as *The Colonel's orders were carried out IMPLICITLY.*

FACE—See Confront.

FARTHER or FURTHER. *Farther* is preferably used to designate distance that is represented by mileage, as *How much FARTHER must we go to reach Buffalo?* The term *further* is preferred for the sense of degree or quantity, as *Before he went any FURTHER with his talk, he was taken ill. No FURTHER orders can be filled this week.*

FIANCÉ or FIANCEÉ. *Fiancé* is the male betrothed, as *He is Miss Sherman's FIANCÉ.* The term *fiancée* (same pronunciation) means the female betrothed, as *She is the FIANCEÉ of James Willsan.*

FORESHADOW or FORETELL. *Foreshadow* means that one event should have some points of similarity with another event which may come about, as *Continuous drought FORESHADOWS poor crop conditions.* The verb *foretell* implies a prophecy which, although probable, may or may not come true, as *August may prove to be a sweltering month, although we cannot FORETELL the results on our volume of trade.*

PROOFREADING AND COPY-PREPARATION

FORETELL—*See* Foreshadow.

-FUL or -FULS (suffix). The singular form *-ful*, when joined with a noun, forms a compound word of quantity, such as *cupful*, *pailful*, *jugful*, *spoonful*, etc. Since solid compounds (one-word forms) indicate their plurals by the addition of a letter or letters at the end of the word in the singular, the plurals of the above words are *cupfuls*, *pailfuls*, *jugfuls*, and *spoonfuls*. This rule applies uniformly to all similar combinations.

FURTHER—*See* Farther.

GERUND or VERBAL NOUN. A noun or pronoun modifying a *gerund* (*verbal noun*) should be in the possessive case, never in the objective case, as *An urgent message impelled HIS (not HIM) leaving (gerund or verbal noun) suddenly*.

HANGED or HUNG. *Hanged* (past participle) is used to denote execution of human beings (criminals, for example), and not animate or inanimate objects, as *He was HANGED for the vicious crime he committed*. The term *hung* (past participle) means articles hanging, as *The portrait was HUNG on the west wall*.

HARDLY or SCARCELY. *Hardly* is often improperly used for *scarcely*. The term *hardly* means “not wholly” or “barely,” as *It looks as if he will HARDLY finish his work on time*. The idea of quantity is conveyed by the term *scarcely*, as *SCARCELY an hour ago you came, and now you must go*.

HUNG—*See* Hanged.

IMPLICIT—*See* Explicit.

IMPLY or INFER. To *imply* is equivalent to the act of suggestion, as *Did you IMPLY that the concern was bankrupt?* To *infer* is to accept the act of *implying*; to deduce, as *That is what I inferred from your statement*.

INCREDIBLE or INCREDULOUS. *Incredible* is something that passes normal belief, a story that appeals to one as unlikely, as *Orson Welles successfully achieved an INCREDIBLE hoax*. The word *incredulous* implies that a person is not likely to believe everything that is told to him unless it seems *credible*, as *When he heard of the bank's crashing, he was INCREDULOUS*.

INDENTATION or INDENTION. A notch in an edge, in a border, or a dent in a surface, in an *indentation*. An *indention* is a blank space preceding the first word at the beginning of a paragraph, or on both sides of a group of lines to set them off from the preceding matter. A printer denotes *indented* lines as a 1-em, 2-em, 3-em *indention*, etc.

INFER—*See* Imply.

INSOLUBLE or UNSOLVABLE. *Insoluble* applies to materials or substances that cannot be dissolved, as *Granite is an INSOLUBLE substance*. The term *unsolvable* refers to problems or mysteries, as *The problem of efficient distribution is still UNSOLVABLE*.

IN SPITE OF—*See* Despite.

ERRORS IN ENGLISH WORDS AND SENTENCE STRUCTURE

INTO or IN TO. *Into* (one word) is a preposition (passing from outside *into* interior), as *He walked INTO the store*. *In to* (two words) consists of an adverbial suffix of direction and a preposition, as *They went IN TO dinner*.

IS THERE—See Are There.

LAY or LIE. *Lay* is an active transitive verb, meaning to *place, set, or put*, and always takes an object, as *I will LAY the key near the ledge*. The intransitive verb *lie* never takes an object, as *He will LIE on the couch for a while*.

TENSES OF LAY

| Present | Past | Past Participle |
|---------|------|-----------------|
| lay | laid | laid |

Present: I LAY it to circumstances.

Past: I LAID it on the chair.

Past Participle: They found several newly LAID eggs.

TENSES OF LIE

| Present | Past | Past Participle |
|---------|------|-----------------|
| lie | lay | lain |

Present: I will LIE down for a half hour.

Past: He LAY so quietly, it made us nervous.

Past Participle: The stock has LAIN long on the shelves.

LIABLE—See Apt.

LIE—See Lay.

LIKE (adverb). *Like* is an adverb when it expresses similarity of manner, as *You look LIKE your mother*. The use of *like* as a conjunction is incorrect. Never write *He should not do LIKE I do*. *Like* in this case would have to function as a conjunction, which it is not; hence the proper word is *as, as* *He should not do AS I do*.

LIKELY—See Apt.

LINEAL or LINEAR. *Lineal* may be defined as a direct line of ancestry, as *He is a LINEAL descendant of Eli Whitney*. The word *linear* pertains to a line or lines, as *They took the LINEAR measurements of the telephone wire*.

LIVID, LURID and WEIRD. *Livid* means black and blue; also a grayish blue or lead color, applied to a flesh wound. *Lurid* is a pale yellow or ghastly pale; its descriptive meaning is gloomy, dismal, grim or sensational; does not mean fiery red. Figuratively, *lurid* may describe an incident that is shocking or terrifying. *Weird* means unearthly, eerie or uncanny. A green light emanating from a jet-black background may be described as *weird*.

LURID—See Livid.

MAJORITY and PLURALITY. *Majority* means the lead of a candidate over all other candidates. *Plurality* means an excess of votes over those for any other candidate for the same office, especially over the number for the next opponent.

MAY—See Can.

PROOFREADING AND COPY-PREPARED

MIGHT—*See* Can.

MORE THAN or OVER. *More than* is the greater in size or number, as *The city is more than two hundred years old.* The word *over* means elevation or surplus, as *I saw the rifle hanging on the wall directly over the table.*

MUTUAL—*See* Common.

NEARBY or NEAR BY. *Nearby* (one word) is an adjective, as *He lives in a nearby town.* *Near by* (two words) is an adverbial phrase, synonymous with *close by*, as *They saw the lights of the village near by.*

NÉE (born), as *Mrs. William Hahn, née Becker.* It is incorrect to write *Mrs. William Hahn, née Dorothy Becker*, because a child at birth has no first name.

NEITHER, NOR. *Neither* is a conjunction, meaning *one of two*, or *one nor the other*, from the negative viewpoint, as *Neither Dick nor Bob was chosen for the team.*

NOR—*See* Neither.

ONE ANOTHER—*See* Each Other.

ONESELF or ONE'S SELF. The usual form of this pronoun is the solid compound *oneself*, as *An introvert prefers to keep to oneself.* In certain cases, the meaning compels the use of two words instead of one, as *To probe deeply into one's self is the result of introspection.*

ONE WHO WAS or ONE WHO WERE. A verb always takes its number and person from its subject. Example: *I lent the valise to one of the boys who were (not was) going to the city.* Note: Since the antecedent (that which goes before) of the relative pronoun *who* is *boys* (plural), the verb is *were* because it too must be plural in number.

ONLY. Its position within the sentence determines the sense of *only*. *I beckoned to him only* means beckoning to one person and to no one else. *She only beckoned to him* implies that she did nothing else except beckon. *He, only, beckoned to her* indicates that a particular person beckoned, to the exclusion of everyone else.

ONTO or ON TO. The preposition *onto* indicates the passing from one place to another, as *She stepped onto a ledge which led to the roof.* The phrase *on to* consists of an adverb and a preposition, meaning to go on and toward, as *They went on to the next village.*

OR—*See* Either.

ORDINANCE or ORDNANCE. A law or regulation ordained or passed by someone or a group in authority is an *ordinance*, as *The ordinance was passed by the city council.* The word *ordnance* means military supplies, that is, small guns, equipments, ammunition, etc., as *The ordnance stores have been replenished completely.*

OVER—*See* More Than.

OWING TO—*See* Due To.

PATRON—*See* Customer.

ERRORS IN ENGLISH WORDS AND SENTENCE STRUCTURE

PER—See A.

PERFORM or RENDER. To *perform* means to accomplish or complete, as *They performed their various duties well*. To *render* is to melt down, to clarify, or to extract, as *The lard and oils were quickly rendered*. (*Note:* While *render* is nominally a synonym for *perform*, the preference, when possible, should be given to the latter word.)

PLURAL PREDICATE—See Singular Predicate.

PLURALITY—See Majority.

PROVIDED or PROVIDING. Do not use the present participle (verbal adjective) *providing* instead of the conjunction *provided* in the following instance: *I shall be present PROVIDED (not PROVIDING) I am in the city.*

PUPIL, STUDENT, SCHOLAR. A *pupil* is a young boy or girl who attends elementary school. A *student* is usually a person who goes to high school or college. A *scholar* is a gifted student, or an older person who specializes in intellectual pursuits.

REGARD or REGARDS. *Regard* combined with *in*, as *in regard to*, means with respect or in relation to, as *In regard to your inquiry, we are forwarding the material at once*. The noun *regards* implies respects, appreciation, or remembrance, as *My kindest regards to your family*.

RELATIVE PRONOUN AND ITS ANTECEDENT. The relative pronouns (*who* and *which*) must agree with their antecedents in person (first, second, or third) and number (singular or plural), as *Baseball is one of the few sports which are nationally popular*. (Note that the relative pronoun *which* refers back to *sports*, hence *sports* is its antecedent. Since *which*, as the subject of the relative clause, is plural in number, the verb must agree with it, hence the use of *are* instead of *is*. The case [nominative or objective] of a relative pronoun is determined by its function in the sentence. For example, in *Who do you think I am?* the relative *who* is the nominative case because it is the complement of the copulative verb *am*. In the sentence *Whom did you select for the position?* the relative *is* in the objective case because *whom* is the object of *did you select*.)

REMAINDER—See Balance.

RENDER—See Perform.

REPLENISHMENT or REPLETION. *Replenishment* means replacing goods or materials that have been sold or used up, as *The supply of oil has been replenished*. The word *repletion* is excess or overabundance, as *There was a repletion of speakers*.

REPLETION—See Replenishment.

REVENGE—See Avenge.

ROTATION or SUCCESSION. *Rotation* means the regular and repeated return of time or events, as *The cutting down of trees is determined by an arbitrary period of rotation*. *Succession* is the following of things consecutively, as *There was a succession of dinner-parties in honor of the duchess*.

PROOFREADING AND COPY-PREPARATION

SCARCELY—See Hardly.

SCHOLAR—See Pupil.

SEWAGE or SEWERAGE. *Sewage* is waste matter carried off in underground sewers. A building with the required machinery that does away with a city's *sewage* is a *sewage-disposal plant*. A city's *sewerage* is a system of underground sewers.

SEWERAGE—See Sewage.

SHALL and WILL. 1. Use *shall* for the future tense in the first person, both singular and plural; use *will* for the future tense in the second and third persons.

Right: I **SHALL** go to New York. We **SHALL** eat dinner soon. You **WILL** find me at home. He **WILL** be twenty-one next June. She **WILL** come later. They **WILL** meet you at the station.

2. To express a promise, determination, or assurance, reverse this usage; use *will* in the first person, and *shall* in the second and third persons.

Right: I **WILL** go to New York in spite of your warning. We **WILL** go; you cannot stop us. They **SHALL** not pass. You **SHALL** give me the money. They **SHALL** pay for this.

3. In asking questions, use the form which you anticipate in the answer.

Right: **WILL** you return my book tomorrow? I **WILL**.

SHALL he spoil our plans? He **SHALL** not.

SHALL you be old enough to qualify for the position? I **SHALL**.

4. To express a habitual or customary action, use *would* in all three persons.

Right: I **WOULD** sit on the bank of a stream all afternoon.

He **WOULD** go for long walks in the morning.

You **WOULD** wander off when you knew your mother wanted you at home.

5. To express condition, expectation, or obligation, use *should* in all three persons.

Condition: If we **SHOULD** have another rain, the hay **WOULD** be ruined. If he **SHOULD** come, please tell him that I **COULD** not wait. If they **SHOULD** be hurt, I **WOULD** never forgive myself.

Expectation: They **SHOULD** be in Crescent City by noon.

Obligation: You **SHOULD** return that book to the library before six o'clock.

He **SHOULD** be ashamed of himself! I **SHOULD** take more exercise.

The children **SHOULD** (ought to) go to bed now.

SHOULD—See Shall.

SINGULAR or PLURAL PREDICATE. The subject must agree with the predicate verb both in person (first, second, or third) and number (singular or plural).

Example: *The principal point, as well as a few minor ones, HAS not been discussed.* (*Note:* The subject *point* [singular] is in agreement with the predicate verb *has* [singular].)

SO—See As.

SOMETIME, SOME TIME, SOMETIMES. *Sometime* (adverb) means at one time or another, as *I hope, SOMETIME, to win your esteem*. The phrase *some time* (adjective and noun) indicates an indefinite stretch of time, as *We intend to spend SOME TIME in Washington*. The word *sometimes* (adverb) means occasionally, or now and then, as *SOMETIMES I think he resembles your father*.

SPECTATOR—See Audience.

ERRORS IN ENGLISH WORDS AND SENTENCE STRUCTURE

STUDENT—*See* Pupil.

SUCCESSION—*See* Rotation.

SUIT or **SUITE**. A *suit* of things is generally a limited group of average-sized items, as a *suit* of cards, or a *suit* of clothes. A *suite* is a combination of large units, such as a *suite* of furniture, a *suite* of rooms, or a *suite* or retinue of attendants accompanying a royal personage.

THENCE—*See* Whence.

THERE IS or **THERE ARE**. The expletive *there* followed by the singular *is* takes a singular noun, as **THERE IS** *hope for his recovery*. The words *there are* should be followed by a plural noun, as **THERE ARE** *indications that victory is certain*.

TRY AND GO or **TRY TO GO**. *Try and go* means two things, i. e., *to try*, and *to go*. *Try to go* refers to one statement only—make an attempt *to go*.

UNSOLVABLE—*See* Insoluble.

VERBAL NOUN—*See* Gerund.

VOCATION—*See* Avocation.

WEIGHTING. *Weighting* is a term used to determine the scholastic average of courses of study according to their importance. This word also has come into general use as a verb when applied to technical matter, as *Statisticians are weighting various items in tabulated data*.

WEIRD—*See* Livid.

WELL KNOWN or **WIDELY KNOWN**. *Well known* implies that a person has friends and acquaintances who know him fairly well and who are well informed about his activities, as *Simon Rasch was WELL KNOWN in Masonic circles*. The phrase *widely known* may refer to a person's reputation in some particular field only, as *We met the WIDELY KNOWN artist, Tony Sarg*.

WENT—*See* Came.

WHENCE—*Whence came you?* is correct. *From whence came you?* is incorrect. *Whence* is equivalent to "from where." (*From whence* may be found in the Bible, but modern usage considers this form archaic.)

WHICH—*See* Relative Pronoun.

WHO—*See* Relative Pronoun.

WHOM—*See* Relative Pronoun.

WIDELY KNOWN—*See* Well Known.

WILL—*See* Shall.

WORSE or **WORST**. *Worse* and *Worst* are the comparative and superlative degrees of bad, as *She went from bad to WORSE, and then from WORSE to WORST*.

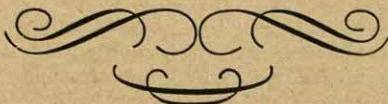
WOULD—*See* Shall.

XMAS—*See* Christmas.

TRITE OR STEREOTYPED EXPRESSIONS

Editors, copy-preparers, and proofreaders should change or question the following trite or stereotyped expressions.

| | | |
|-----------------------------|----------------------------|----------------------------|
| accepted fact | dusky damsel | limps into port |
| adorable baby | facile pen | luscious bivalve |
| affixed his signature | fair Luna | Mecca (a Mecca for) |
| agreeable surprise | fair sex | minions of the law |
| angry mob | felt no ill effects | miraculous escape |
| appropriate exercises | finny tribe | news leaked out |
| aqua pura | foeman worthy of his steel | nipped in the bud |
| as we learned to our sorrow | fragrant Havana | old Sol |
| be that as it may | from cover to cover | pale as death |
| black as the ace of spades | from force of habit | pillar of the church |
| blue-blooded ancestry | frozen with horror | prominent citizen |
| bolt from the blue | giant pachyderm | rooted to the spot |
| breakneck speed | gold coast (slang) | seized the opportunity |
| breathless silence | great beyond | severed his connection |
| burned to a cinder | grim reaper | speculation is rife |
| burning the midnight oil | herculean efforts | striking personality |
| busy marts of trade | high dudgeon | summoned a physician |
| caveman type | historic landmark | tidy sum |
| cheered to the echo | immaculate linen | tiny tots |
| city bastille | in durance vile | tonsil parlor |
| city fathers | infuriated animal | toothsome viands |
| common garden variety | it goes without saying | to the bitter end |
| conventional black | Jupiter Pluvius | vale of tears |
| Dame Fashion | last sad rites | vast concourse |
| Dan Cupid | leave no stone unturned | whipped out a gun |
| denizens of the deep | let the cat out of the bag | white as a sheet |
| divine passion | like a streak of lightning | well-known clubman |
| downy couch | like rats in a trap | well-known Southern family |
| dull, sickening thud | like Topsy, just growed | works like a Trojan |



APPENDIX

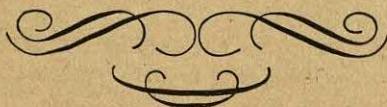
Because of the difficulty in distinguishing between the endings *able* and *ible*, this author has compiled the following list of words ending in *ible*, which is unusually inclusive. With rare exceptions, all other words take the ending *able*.

LIST OF WORDS ENDING IN *-IBLE*

| | | | |
|-----------------|---------------|-------------------|------------------|
| abhorrible | deducible | fallible | inconvincible |
| accendible | deductible | feasible | incorrigible |
| accessible | defeasible | fencible | incorrodible |
| addible | defectible | flexible | incorruptible |
| adducible | defensible | fluxible | incredible |
| admissible | delible | forcible | indefeasible |
| affectible | deprehensible | frangible | indefectible |
| appetible | depressible | fungible | indefensible |
| apprehensible | descendible | fusible | indelible |
| audible | destructible | gullible | inprehensible |
| bipartible | diffusible | horrible | indestructible |
| circumscribable | digestible | ignitable | indivertible |
| coercible | dirigible | illegible | indigestible |
| cognoscible | discernible | immersible | indiscernible |
| cohesive | discerpible | immiscible | indivisible |
| collapsible | discerptible | impartible | indocile |
| collectible | discussible | impassible | inducible |
| combustible | dispersible | impatible | ineffervescent |
| comestible | dissectible | impedible | ineligible |
| committible | distensible | imperceptible | ineludible |
| compactible | distractible | impermissible | inerasible |
| compatible | divertible | imperscriptible | inevitable |
| competible | divestible | impersuasible | inexhaustible |
| compossible | divisible | implausible | inexpansive |
| comprehensible | docile | impossible | inexpressible |
| compressible | edible | imprescriptible | infallible |
| conducible | educible | impressible | infeasible |
| conductible | effeclible | imputrescible | inferrible |
| confuxible | effervescible | inaccessible | inflexible |
| connectible | eligible | inadmissible | infractible |
| contemptible | eludible | inapprehensible | infrangible |
| contractible | enforcible | inaudible | infusible |
| controvertible | erasible | incircumscribable | inscriptible |
| convertible | evasible | includible | insensible |
| convertible | evincible | incoercible | instructible |
| convincible | exhaustible | incognoscible | insubmergible |
| corrigeble | exigible | incombustible | insuppressible |
| corrodible | expandible | incommiscible | insusceptible |
| corrosible | expansible | incompatible | intactible |
| corruptible | explosible | incomprehensible | intangible |
| credible | expressible | incompressible | intelligible |
| crucible | extendible | inconcussible | interconvertible |
| cullible | extensible | incontrovertible | interruptible |
| decocible | extractible | inconvertible | intervisible |

PROOFREADING AND COPY-PREPARED

| | | | |
|-----------------|---------------|---------------|----------------|
| invendible | perceptible | renascible | suspensible |
| inventible | perfectible | rendible | tangible |
| invertible | permissible | reprehensible | tensible |
| invincible | persuasible | repressible | terrible |
| invisible | pervertible | reproducible | thurible |
| irascible | plausible | resistible | traducible |
| irreducible | possible | responsible | transfusible |
| irrefrangible | prehensible | reversible | transmissible |
| irremissible | prescriptible | revertible | transmittible |
| irreprehensible | producible | risible | transvertible |
| irrepresible | productible | runcible | tripartible |
| irresistible | protrusible | seducible | unadmissible |
| irresponsible | putrescible | sensible | uncorruptible |
| irreversible | receptible | sponsible | unexhaustible |
| legible | redemptible | suasible | unexpressible |
| mandible | redressible | subdivisible | unintelligible |
| miscible | reducible | submergible | unresponsible |
| negligible | referrible | submersible | unsusceptible |
| nexible | reflectible | subvertible | vendible |
| omissible | reflexible | supersensible | vincible |
| ostensible | refrangible | suppressible | visible |
| partible | remissible | susceptible | vitrescible |
| passible | | | |



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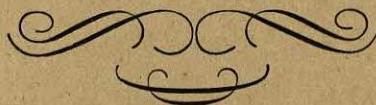
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